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APOLLO

the Magazine of the Arts for
Connoisseurs and Collectors



THE SMILING GIRL

By JAN VERMEER

In Vermeer's hand the simplest everyday subject acquires an enduring dignity owing to the stability of its design, the subtlety of its colour, and the quality of its paint.

Of additional interest is that here in this picture is a comparison with Frans Hals's "Bohémienne," Hogarth's "Shrimp Girl," and as a contrast, the mysterious complexity of Leonardo's "Mona Lisa."

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GENUINE EARLY PERIOD FURNITURE AND DECORATION



James I
CHILD'S OAK ARMCHAIR

THIS FINELY CARVED EXAMPLE HAS AN UNUSUAL TREATMENT, THE OUTSIDE BACK BEING ALSO DECORATED. THE PRINCE OF WALES FEATHERS OF THE BACK PANEL WOULD SUGGEST CHARLES I WHEN HEIR-APPARENT

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ART PATRONAGE A HUNDRED YEARS AGO AND—TO-MORROW

BY HERBERT FURST

WE know what contemporary art is like to-day: a mass of contradictions. In the ultimate analysis these seem to resolve themselves into a conflict between those who proclaim the absolute authority of what they call *normal* vision and those who are satisfied with *vision* and are not interested in norm or normalities. There is here some analogy with the battle of the classicists and the romanticists—a hundred years ago, except that then normality of vision was hardly in question. The point at issue was temper: the classicists strenuously governing their temper in accordance with what they held to be *canons* of Art; the romanticist not governing their temper at all, letting it go, whithersoever it listed:

... seeking the bubble reputation
Even in the canon's mouth,

or, when they were not artists, enjoying the bubble's iridescence, if I may be forgiven this impertinence.

Apart from the artist and his admirers or detractors, there is now, as there was then, the general public who are not art-conscious at all but judge a work of art only by its subject matter, providing they are able to recognize it; which incidentally even the art-conscious find difficult—sometimes.

But there is at least one great difference between the past and the present; Samuel Butler's dictum: "The history of Art is the history of revivals" is no longer accurate. We live, and so Art lives almost entirely in the present and for the future; our minds are averted from the past.

I am prompted to these ruminations about past and present, having noticed accidentally that in this year falls the centenary of that book of books which was written for the guidance of those who prefer to acquire their opinions ready-made and by one who fervently believed that like a certain beverage Art is good for you. I am, of course, referring to John Ruskin in general and to his "Modern Painters" in particular. Let me confess at once that I have never read it through. Its title alone was enough to deter me; it is: *Modern Painters: their superiority in the art of landscape painting to all Ancient Masters, proved by examples of the True, the Beautiful and the Intellectual, from the works of modern artists, especially those of J. M. W. Turner, Esq., R.A.* I think it was the *Esquire* in conjunction with the True, the Beautiful and the Intellectual that put me off, especially; but, then, I am allergic to such phrases as THE True, THE Beautiful, even THE Good, having never yet come upon such absolutes but what they have turned out to be painfully relative: "it all depends on what you mean by true, by beautiful, by intellectual," as one of our famous Brains Trustees would say; and by the time the explanation has been given you find the True standing on its head, the Beautiful turning Catherine wheels, and the Intellectual chasing its tail like a puppy.

What, however, did interest me greatly was the discovery that Ruskin, who had offered the book to John Murray, had it refused on the grounds that "the public

cared little for Turner and was calling for works of the contemporary German school of Pre-Raphaelite painters."

It gave me a jolt. It was an unpleasant reminder of my ignorance and the false impression I had of the state of Art in 1843 and thereabouts. The operative words in this refusal are *the public*. I had looked upon Turner in 1843 as a public favourite; a sort of "Grand Old Man" of painting, and had the vague idea that the German pre-Raphaelites were only known to a small circle as the elder brothers of the English pre-Raphaelites, a sort of coterie of cranks of concern only to their English relations. But now, on the testimony of a shrewd and far-seeing business man, we learn that *the public* in general were actually calling for a book on the German pre-Raphaelite, clamouring for it, it seems.

Obviously my mind needed re-orientation.

Where, then, was Art in 1843? Let us see.

A very young Queen had ascended the throne in 1837. A year later she opened the brand-new National Gallery in Trafalgar Square, where the Old Masters and the New Masters dwelt together on terms of equality: the former occupying the West end, the latter the East end; the New Palace of Westminster was a-building, and there were commissions and competitions for its decorations; "the greatest painter since the Cinquecento," according to the then held German point of view, i.e., Peter Cornelius, a member of the pre-Raphaelite Brotherhood, was called in to advise on this; a Royal Academician, William Mulready, designed an envelope for Sir Rowland Hill's new penny postage, and in 1842 Edwin Landseer had been offered a knighthood (which, incidentally, he modestly refused, not considering himself worthy of such honour—yet). But it was *Maclise* who was "the Great artist" in England then; and that Ruskin could not brook. Thus the book was written "for the class of people who admire Maclise" as its author privately confessed. It was therefore another book of guidance telling the public explicitly what was good and what was bad, and why—in accordance with those three fixed principles. But as we know that Ruskin found it possible to follow up his praise of Turner, especially the later Turner, with the equally enthusiastic praise of the most un-Turneresque school of painters, the English pre-Raphaelites, and since he managed to make a pre-Raphaelite of Landseer, on the grounds that his art was not attained by the study of Raphael "but by a healthy love of Scotch Terriers," we begin to wonder where the Intellectual will stop in its caudal pursuits. It is true, nevertheless, that this pre-Raphaelite did make his *debut* with "Portraits of a Pointer Bitch and Puppy," and was thereupon advised by Haydon to study the Elgin Marbles!

Like Ruskin, the Philosophic Germans found it possible to ignore the boundaries of their own self-imposed limitations since their pre-Raphaelitism beginning with their love of the simplicity of a Fra Angelico ended with the admission into their cult of the complexity of Raphael himself and more disastrously of the sophistications of the Caracci.

The fact is that the Industrial and French Revolutions had played "Old Harry" with aesthetics; they had completely upset the standards of all values, including those of art. Because the artisans had foolishly destroyed machines and the lower classes had foolishly enthroned the goddess of Reason, all sorts of confusions arose in the mind, culminating in the belief that somehow the balance would be restored if one only got rid of machines and reason and returned to the golden Ages of High Art and Faith.

That aim found its expression also in the tenets of the German Pre-Raphaelites, and explicitly in that of Cornelius: Art, he held, "must not be used as a mere plaything and tickling of the senses, not merely for the delectation and pomp of high and rich Maecenases but for the ennoblement and glorification of a public life. . . ." and Fresco painting was to be the condition and the best popular means of achieving this aim.

The most pathetic aspect of this movement is its blind, backward groping and delving in the past. The belief, for instance, especially in England, that Gothic art, and particularly Gothic architecture, was "Christian" not only in its service but in its building principles. Yet its main purpose had been to let in as much light as possible into the dark interiors of the north: it never took root where such conditions did not prevail. On the other hand, *Fresco* was not an æsthetic conceit but a natural form of integument where climatic conditions provided dryness of the air and an intensity of light which made pictures visible even on *inner* walls—so long as the sun shone.

Groping in the past a hundred years ago, the present was ignored or it would have been noticed that Gothic ideas were really being perfected in the building of the Duke of Devonshire's Greenhouses which had their splendid offsprings: the Exhibition Buildings of 1851 and the Crystal Palace, for there indeed was the realization of the reduction of solids to a minimum and the increase of "voids" to a maximum—the truly Gothic ideal. But architecture is a science, and as such no more Christian than other scientific principles which are adapted to Church requirements. Be it remembered that the Churches of necessity adopted and adapted whatever physical and metaphysical resources were available for its purposes.

For all such reasons and in the interests of the ennoblement and glorification of a public life, Cornelius adapted *Fresco* to Sham Classical Buildings on the Isar and the Spree, and advised *Fresco* for the interior of the "Christian" architecture so thoroughly "Puginized" in its fittings that it became—in the words of a contemporary—"so bescutcheoned and incrustated that there was little room for fresco."

To Cornelius's credit it must be said that he advised the employment of his former pupil, E. M. Ward, but also of William Dyce, a much more considerable artist whom he had met in Rome years before and who had to be searched for because he had practically retired from the Decorative business for want of employment. The recommendation of two such very different artists shows the uncertainty of Cornelius's taste.

There is an entry in the diary of a painter who had competed—unsuccessfully—for the frescoing of the Houses of Parliament. It is dated January 10, 1843, and reads:

"What is High Art in England but a long Khyber Pass" (the Afghan War was on at the time) "with the misery of a passage in but no passage out. Thirty-nine years have I struggled to raise my country's taste and thirty-two have I been utterly without employment." Three and a half years later, still unsuccessful, he died by his own hand. It was Benjamin Haydon, who had advised the portraitist of "Scotch Terriers" to study the Elgin marbles—at that time the latest sensation in England.

Haydon's self-inflicted death was a tragedy—for him. But the real Tragedy was not that an individual had so greatly over-rated his powers but the attempt made by him, by Cornelius, by Ruskin, and by many others, namely, to influence the public by means of "High Art" whilst they themselves had not only conflicting standards of religion, politics, morals, philosophy, history or whatever other subject matter art was to express, but also no agreed standards of taste.

Art is Art: its sole standard is the excellence with which it is used. Art is no worse for being fitted to the purposes of pagan Emperors, no better for serving a Christian Pope, nor is the deliberate destruction of works of art by Puritans a legitimate form of ART criticism: it is a criticism of the purposes to which art had been put. If Haydon, for example, had been a great painter, and had been allowed to carry out his "plan," which included not only a picture symbolizing "The Horror of Despotism," very agreeable to our present war aims, but also one symbolizing "The Horror of Democracy," his conception would have contradicted all we are fighting for.

If "a public life" is to be ennobled successfully it presupposes the existence of the right patron and the right artist—both seeing eye to eye. That is the way in which a Pheidias works with a Pericles or a Michelangelo with a Medici: in other words, no Pericles no Pheidias; or—more exactly—as the patronage, so the artists.

In 1843 or thereabouts there came upon the scene a new type of patron very different from the aristocrat of the *ancien régime* who had always only pleased himself, and of whom perhaps the Marquess of Hertford and his successor, Sir Richard Wallace, to whom we owe the "Wallace Collection," were the latest. This new type, however, belonged to a different class of society altogether, and had generally ulterior motives, often very excellent ones. Amongst the first of these was a horsedealer who had amassed a fortune by supplying the Army during the Wellington Wars. He was Robert Vernon. He is said to have spent at least £150,000 on the works of contemporary artists. Sir Thomas Lawrence averred that he was "known for his liberal patronage and gentlemanly conduct," and Frith has left it on record that Vernon "was influenced by the love of Art and not by the notion of investment so common in the last few years." Frith was writing this in the 1880's.

Vernon "ennobled" public life by giving his collection to the nation in 1847. His taste, especially as regards his contemporaries, seems to us to have been very uncertain. In this gift there figure, for instance, apart from the already *Old Masters*, Reynolds, Gainsborough and Wilson, eleven Etty's, seven Landseers, six Hiltons, four Turners, four Mulready's, nine Callcotts, one Constable, no Crome, no Blake, no Cotman, etc., etc.

However, that is not the point that interests us here. The point is that the late Mr. Vernon had at least £150,000

(Continued on page 19)

OLD LONDON AND THE GLASS TRADE

BY MRS. WILLOUGHBY HODGSON, F.R.S.A.

FROM specimens found during excavations, it seems that glass was manufactured in London in Roman and Saxon times. During the Middle Ages attention was paid to painted glass for the windows of cathedrals and churches. When in the XVIth century glass vessels became the fashion, it was sought to induce Venetian craftsmen to settle in England to establish the industry, but these workmen were bound under penalty of death not to carry their trade secrets to foreign countries.

However, in 1564, the Government invited Cornelius de Lannoy, a Dutch alchemist, to teach the art in England, and he set up his furnace at Somerset House. He failed, however, with the ingredients at hand to make good transparent glass. Other foreigners established themselves in London, and our own countrymen, learning from these, soon became expert exponents of the art, and the industry flourished exceedingly until 1695, when a war tax was levied, which, for a time, ruined the glass trade and reduced the people employed to great poverty. The tax levied "was 1/- a dozen on bottles, an excise of 20 per cent on fine glass and looking-glass plates, 10 per cent on window

glass and 15 per cent on other kinds of glass; also a duty of 5/- per chaldron on all coals water-borne from one English port to another."

This duty raised a storm of opposition, and many petitions were presented to Parliament, the evidence adduced during their hearing being in some instances very interesting. Thus we learn that "£1,000 worth of foreign materials which paid custom to the crown produced £10,000 of glass." One witness mentioned that £4,000 or £5,000 worth of glass had been sent yearly to Ireland, and large quantities to Holland, the East and West Indies, Vienna and even to Venice, which for centuries had been the home of the industry. It also transpired that the Dutch, taking advantage of the difficulties which had arisen, tried to tempt the workmen to Holland by making the following offers:

"All things to be made convenient for their accommodation and that for twenty-five years they shall be the only persons made use of in the Bottle Trade there. . . . To pay no excise or custom for what coals, or other provision they should use in trade, for three years. . . . That they and all belonging to them, to be free for the whole twenty-five years from marching out and watching; they paying only five guilders yearly, as an acknowledgment."

An interesting sidelight is afforded by the following, which appeared in a petition to Parliament in February, 1699, when a



ENGLISH GOBLET GLASS, hemispherical bowl, ribbed; hollow stem decorated with six raspberry prunts, bearing George Ravenscroft's Seal (a raven's head), about 1675. Height 6½ in.

Buckley Loan No. 474. Victoria and Albert Museum (See page 161, June, for specimen recently in the Sale Rooms)



ENGLISH WINE GLASS, straight-sided bowl, with diamond engraving of animals, arabesques and the inscription "JOHN . . . JONE DIER." Made in the Broad Street glass-house of GIACOMO VERZELINA. Dated 1581. Height 8½ in.

Buckley Loan No. 467. Victoria and Albert Museum



ENGLISH GLASS POSSETT POTS AND LIDS. Late XVIIth century
 Left: With trailed decoration. Height 7½ in. Right: Size 9½ by 8½ in.
 Both possibly made at the Savoy Glass-house
 Victoria and Albert Museum

witness stated that in some districts manufacturers were obliged to pay their wages in glass "and so when they leave off working, they are forced to hawk about the country to turn their glass wages into money." In the archives of an old Staffordshire pottery we come across something similar in a wages account, where we may read that "John — received 2/- a week and a pair of old stockings or something, if he deserves it!"

Very little seems to be known about the Vauxhall glass works, though lovers of old furniture continually refer to "Vauxhall glass mirrors." These had bevelled edges, the bevelling being done at the back of the glass, though it appears to be on the front, which is, however, perfectly flat. In *The Postman*, February 13, 1700, we find the following reference to this factory: "Large looking-glass plates, the like never made in England before, both for size and goodness, are now made at the Old Glass-house at Foxhall known by the name of the Duke of Buckingham's House, where all persons may be furnished with rough plates from the smallest size to those of six foot in length, and proportionable breadth, at reasonable rates." In the Journals of the House of Commons, March 4, 1746, a quaintly worded appeal occurs: "A Petition of the Manufacturers of Plate Glass at Vauxhall, in behalf of themselves and others, manufacturers and dealers in Plate Glass, being offered to be presented to the House, alleging that Three Parts in Four of the said Manufacture are exported to foreign Markets; and that duty laid on it last Session of Parlia-

ment has greatly enhanced the Price and lessened the demand of it; and complaining of the inconvenience arising therefrom to the Petitioners and to the Public; and praying Relief."

In 1611, Sir Edward Zouche erected glass-houses in Lambeth at a cost of no less a sum than £5,000. The previous year a licence had been granted for "the invention of coal-heated glass-houses," and this change in the manufacture was a momentous one. It had been found that the industry involved the destruction of vast tracts of wooded land, and in 1615 a proclamation was issued forbidding the use of wood for glass smelting and ordering that in future furnaces should be heated "by sea coal or charcoal or other fuel." From this prohibition grew up another industry, that of the manufacture of melting pots or crucibles of fireclay, which were made from the finest materials carefully prepared so that no extraneous matter might affect the glass. These cost as much as £10 each, and the fineness of their quality, added to the excessive heat to which they were exposed, rendered them so short-lived that they survived not more than eight or ten weeks. About the same time an ordinance was issued prohibiting the importation of foreign glass and glassworkers.

The introduction of coal-heated glass-houses had a very beneficial effect on the method of manufacture, and it was found possible to introduce oxide of lead into the frit and thereby produce a brilliant crystal glass, the fame of which became widespread. In this connection

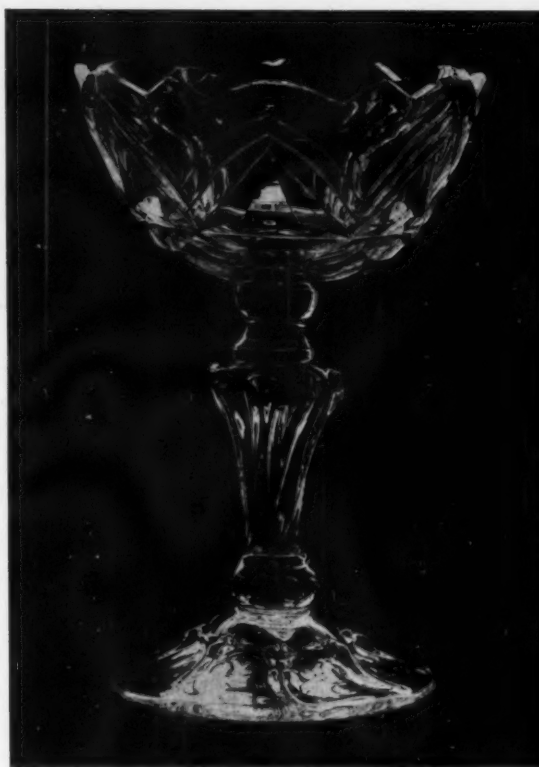
OLD LONDON AND THE GLASS TRADE

it is interesting to read in "Baldwin's Brief History of Trade in England," 1702, the following quaint eulogy: "Never any people have been known to advance so many curious arts, sciences and trades to such a high pitch in so few years as we, viz.: in weaving . . . glass-making. . . . Englishmen are now more than a match for the whole world."

In February 1706 a Bill was before the House to prevent in future the "setting up of any new Glass house, Brew house, Dyeing house or Pot house" within a mile of the Banqueting hall at Whitehall, and in the following December it was ordered that a Bill should be introduced for the suppression of all new glass-houses within a mile of the palaces of Whitehall and St. James. These precautions were deemed necessary, in case of fire—at that time so great a danger to the half-timbered buildings—and also as a prevention against the volumes of smoke issuing from the low chimneys at the factories. In 1706 a great stir was created in the glass trade by petitions to Parliament of two of the best-known London firms. In the first case John Gumley & Partners "over against Hungerford Market" complained that the proprietors "of a glass house at the Bear Garden" (in Lambeth) "are trying to engross all the trade of looking-glass plates"; that they put on what price they pleased and refused to sell to anyone they considered an enemy to their monopoly, "unless they would give £20 per cent more than they were sold for to others." These insinuations were indignantly denied by the accused, who replied that "The Bear Garden Glass House has been for several years past at very great expense to bring to perfection the making of large Plate Glass . . . at hazard of great sums of money . . . that they have out-done all Europe therewith." They stated that "They did Purchase and Take long leases of several tenements and a large piece of ground at Lambeth . . . at the expense of about seven thousand pounds." The proprietors of the Bear Garden Glass House, however, did not leave it at that, but with a sense of a sure method of retaliation they proceeded to point out that Mr. Gumley had a glass-house "just against Her Majesty's said Palace" and ended their petition thus—"they humbly conceive that if Her Majesty and those residing in and about Her Palace of Whitehall be no more damnified or annoyed with the smoke that comes from Mr. Gumley's glass-house."

It is interesting to note that the name "Bear Garden" was derived from the fact that these glass works occupied a position on the ground which had been used for bear and bull baiting. In a XVIth century map published, I believe, by Aggas, may be seen certain circular buildings used for this purpose, and flanked by a dog kennel from which savage-looking dogs are rushing backwards and forwards. It is said that Queen Elizabeth was very partial to this so-called sport and frequented the Lambeth Bear Gardens.

An advertisement in the *London Gazette*, January 15, 1702, states that "At the Bear Garden Glass House are made all looking-glass plates blown from the smallest size upwards to 90 inches with proportionable breadths, of lovely colour, free from bladders, veins and foulness incident to the large plates hitherto sold." We find it stated that John Gumley & Partners set up a glass-house in 1705 at "Lambeth near Hungerford Market." This was the firm whose lawsuit with the proprietors of



ENGLISH SWEETMEAT GLASS, moulded and cut decoration. Mid XVIIIth century. Height 6½ in.

Rees Price Collection. Victoria and Albert Museum

the Bear Gardens in 1706 caused such a sensation in the glass trade. Hungerford Market was on the opposite side of the river and occupied the site now covered by Charing Cross Station and Hotel. The property was originally held by the Hungerford family, one of whom, Dame Agnes, was hanged at Tyburn in 1523 for the murder of her stepson. Sir Edward Hungerford, who died in 1711, aged 115 years, squandered a princely fortune, and hoping to bolster up his crumbling finances obtained permission to hold a market on his property three days a week. The venture, however, proved a failure. When we read that this truly royal spendthrift paid £500 for a wig in which to appear at a court ball and sold twenty-eight manors to satisfy his love for high play, one cannot be surprised that his adventure in trade turned out badly. To add to his losses, his house was burnt to the ground, the catastrophe being due to the carelessness of a maidservant and the old-fashioned method employed by the tallow chandlers of the day. It seems that the girl, "to save the labour of cutting from a pound, burnt it off and threw the rest carelessly by before the flame was out."

In the *Book of Rates*, 1642, we find the price of "Bottles of Glasse" covered with wicker was 13/4 a dozen, those covered with leather costing £3 a dozen. Uncovered bottles were 3/- per dozen, and coal from Scotland cost 6/8 per ton. "Fine English glasses to drinke in" were 4/- the dozen and

"course English" 8d. the dozen. In 1660 we find reference to "Bracelettes or Necklaces of glasse the small gross containing 12 bundles or dickers 4/-, and buttons of cristall the dozen 8/-, of glass the great gross £1 6s. 8d."

A "scavage rate" was raised at this time by the Corporation of London under which 3d. was paid on "every chest or case of window glass" from abroad; ½d. a dozen on Venetian drinking glasses; ½d. on every barrel of broken glass and 1d. a dozen on glass bottles covered with leather. In the *Gentleman's Magazine* for July 19, 1755, an account is given of a Dane named Martin Warren, who was convicted of "seducing seven persons, artificers in glass manufacture, to depart this kingdom."

The penalty for such a crime was £500 and twelve months' imprisonment for each offence, "and he not paying the penalty which amounts to £3,500 was committed to Newgate." At the same time Thomas Davis was charged with having endeavoured to entice two other glass workers to leave England, and was committed to Clerkenwell Bridewell. This interesting information gives us a very clear insight into the jealousies and rivalries in the glass-making industry in Europe which caused such severe penalties to be inflicted upon those who tampered with the workmen. In the previous century we find that petitions were presented to Parliament praying that alien workmen should not find employment here and that foreign glass should no longer be imported. Perhaps it was fortunate that the efforts of protectionists at that time were not successful, for there is no doubt that had their petitions been granted the art of the glass-maker in this country would have declined. It was, however, apparent that the delicate Venetian "Soda" glass was unsuitable for household use, and it became the fashion to send out specimens from our English factories—notably those of John Greene—to be copied in Venice and Mantua. It was not, however, until the English discovered a new metal—"the Glass of Lead"—that the industry became a really prosperous one, but this glass, which was of heavy weight, and of a dark though brilliant appearance, found a ready and increasingly large sale.

In old Southwark the glass trade flourished exceedingly, and not only was the place noted for its glass workers but for the artists in this industry. It was here that the beautiful windows of King's College Chapel, Cambridge, were made and decorated in the reign of Henry VIII.

The Falcon Glass Works had been moved from the Falcon Stairs, where they stood in 1720, and where they became famous for flint glass. There seems to have been also a group of three glass-houses, two standing in Cockpit Yard, between Willow Lane and Gravel Lane, in the Parish of St. Saviour's, the third in the Upper Ground in the Parish of Christ Church, formerly Paris Garden and close to what is now Blackfriars Bridge.

In 1693 Francis Jackson and John Straw were joint owners of glass-houses in Southwark "near the Falcon," where they made "all sorts of the best and finest drinking glasses, and curious glasses for ornament, and likewise all sorts of glass bottles." In an old guide book of 1729 it appears that there were in Southwark at that time "two very fine glass-houses, in one of which glass



ENGLISH WINE GLASSES of the Middle XVIIIth century
Dowle ogee bowl, straight stem, opaque white and air twist. Height 6¼ in.
Slender funnel shaped bowl, drawn stem, opaque white and air twist stem. Height 7½ in.

Probably made at the glass-house of BENJAMIN BOWLES
Buckley Loan No. 537. Victoria and Albert Museum

bottles and several pretty curiosities in glass worthy of sight are made." In 1730 a Green Glass House was set up near the Old Barge Stairs by John Matthews & Co., and green glass was also made by John Bowles at a glass-house near St. Mary Overy, which is described in *The Flying Post* as "The Great Old Glass House." This must have been close to the site of the Palace of the Bishops of Winchester, where Sir Robert Maunsell's famous Italian glass workers had carried on their trade in the previous century.

THE RAVENSCROFT "SEALED" GOBLET

The Raven's Head seal on the goblet reviewed in the June issue, is to be found on the lower front prunt, the remaining five are decorative prunts. The seal on the goblet illustrated in the foregoing article is at a similar point. In the other Ravenscrofts—two bowls, a small mug, a wine bottle and a large jug—the seals are at different places, the jug and the mug have it attached to the bottom end of the handles.

CHINESE DECORATION SCHEMES ON ENGLISH PORCELAINS

BY W. H. TAPP, M.C.

ALL students of ceramics are aware that our efforts to copy the Chinese forms of porcelain decoration before the middle of the XVIIIth century were not productive of satisfactory results.

It was, in fact, only after a spell of nearly a full decade subsequent to Thomas Briand's exposition before the Royal Society in 1743 of his methods for the manufacture of a really fine porcelain body from materials to be obtained inside this country that successful results began to accrue to many factories, and not only as regards the Chinese decorations but also in some measure of the porcelain prototypes, at least outwardly.

Every one of the factories to which we owe these reproductions was entirely the result of "private enterprise" and, in the case of Chelsea, with the assistance of some very notable patrons, for it was not until about the 1760's that the great Derby china factory began to attract the attention and support it so richly deserved.

In the Duesbury family, and in particular the first William Duesbury, we find the earliest true rationalization of industry, for he collected into his fold the Longton Hall, Bow and Chelsea factories, in that order, and many other well-known enamelling establishments and moved them all to his central factory in Derby.

Some acted, it is quite true, as his agents in London and elsewhere, but that was only because the locus of their original activities made it profitable for Duesbury to perpetuate their measure of what is known as the goodwill of business, and it in no way altered the fact that the machinery and brains of their industry were removed and concentrated in the one vast effort at Derby to control the markets in porcelain not only in Great Britain but also on the Continent.

With Josiah Wedgwood, who confined himself to the opaque wares, his schemes were entirely successful, and there was plenty of proof of it both here and in France, where almost every restaurant and coffee house can boast some treasure from either the one or the other.

Duesbury and Sprimont, of Chelsea, were probably the first in the field in producing really fine copies on their porcelain from Chinese schemes of decoration, but whatever we may have thought of them, I am persuaded that the Emperor Chien-Lung not only held a very poor estimation of our King George III, but also of the general standard of civilization in England at the time.

I quote directly from a letter which I unearthed some years ago in the course of some general research work:

"You (George III), O King, live beyond the confines of many seas, nevertheless, impelled by your humble desire to partake of the benefits of our civilization, you have despatched a mission respectfully bearing your memorial.

"I have perused your memorial: the earnest terms in which it is couched reveal a respectful humility on your part, which is highly praiseworthy.

"In consideration of the fact that your Ambassador and his deputy have come a long way with your memorial and tribute, I have shown them high favour and allowed them to be introduced into my presence.

"To manifest my indulgence, I have entertained them at a banquet and made them numerous gifts.

"As to your entreaty to send one of your nationality to be accredited to my Celestial Court and to be in control of your



Fig. 1. DERBY PORCELAIN PLATE, 11 inches, circa 1756. Direct copy from a Chinese plate of the same size

country's trade with China, this request is contrary to all usage in my dynasty and cannot possibly be entertained.

"If you assert that your reverence for our Celestial Dynasty fills you with a desire to acquire our civilization; Our ceremonies, and codes of laws, differ so completely from your own that, even if your Envoy were able to acquire the rudiments of our civilization, you could not possibly transplant our manners and customs to your alien soil.

"Therefore, however adept your Envoy might become, nothing would be gained thereby.

"Swaying the wide world, I have but one aim in view, namely, to maintain a perfect governance and to fulfil the duties of the State; strange and costly objects do not interest me.

"If I have commanded that the tribute offerings sent by you, O King, are to be accepted, this is solely in consideration for the spirit which prompted you to despatch them from afar.

"Our dynasty's majestic virtue had penetrated into every country under Heaven, and Kings of all nations have offered their costly tribute by land and sea.

"As your Ambassador can see for himself, we possess all things.

"I set no value on objects strange and ingenious, and have no use for your country's manufactures."

Now let us have a look at some of these reproductions from the Chinese decorative art, and I feel quite certain of one thing—that we should be very hard put to it, indeed, to-day to produce anything at all comparable either in the brilliance of the reproduction or at anything like the same cost.

I remember full well that when I finally ran the Old Derby pattern books to ground I was immensely struck

by the fact that one complete volume was devoted entirely to the reproduction of pieces from Chinese, Meissen, Sèvres and other factories—the minutest instructions being entered as to the size of each piece before and after firing and the types of painting and enamelling and the temperatures at which each was to be fired.

Fig. I shows an 11 inch Derby porcelain plate, circa 1756, a direct copy from a Chinese plate of the same size and blue and white decoration. The plate carries the initials WD at the foot, has the most beautiful

assimilated with, and were especially adapted to, the hard-paste porcelain, and do give very much the same comfortable feeling of warmth and composure found in Chelsea and other English examples from about 1765.

We learn from the letters of Father Père D'Entrecolles, a Roman Catholic missionary at Ching-tê-Chên, that these beautiful rose tints were produced from "salts of gold"—The Purple of Cassius.

It is prepared into a solution of stannous chloride in water, to which is added ferric chloride until the yellow-



Fig. II. CHELSEA DISH, copying "famille rose"
Ex. Dr. and Mrs. Bellamy Gardner's Collection

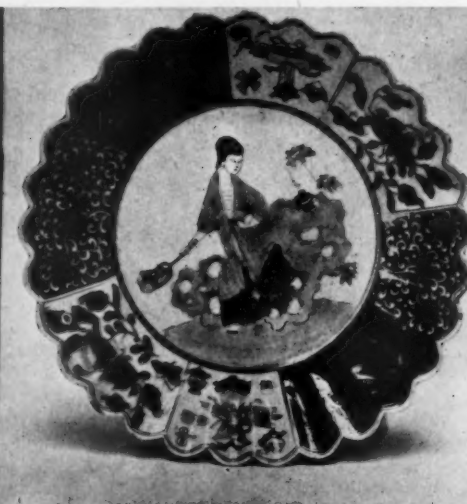


Fig. III. BOW FLUTED PLATE, an excellent copy
of the Chinese original of the reign of K'ang Hsi
Ex C. H. B. Caldwell Collection

blending of many shades of blue to a rich dark enamel, and remains in exactly the same mint condition in which it left the factory nearly two hundred years ago.

It must be borne in mind that although we had the benefit of some of the very finest domestic deposits of kaolin (china-clay, the infusible element in porcelain manufacture), we had to assimilate all sorts of alternatives for the petunste (china-stone—the fusible element). Some used growan stone from Cornwall, producing a hard-paste china; some lime, Lyrne sand and potash; some with powdered felspar or smalt added (ground glass, melted, tinged with cobalt and pulverized when cold); and some, such as Wedgwood, made a very satisfactory mixture from Lynne sand, bone ashes, pearl ashes, fired with Purbeck clay and smalts, and, of course, all the very soft and translucent porcelains had large proportions of bone ashes added, with some adding also chalk, particularly Liverpool and Chelsea.

The bone porcelains, with a fine lead, borax and nitre or pearl ash glaze assimilated into rather than on to the porcelain all types of decoration, and gave to it a special glow or warmth which is absent from the hard pastes equally from China, the Continent and this country.

Some of the Chinese colours, however, particularly those used in what is known as the famille rose styles, were made from most expensive materials, and these

brown turns to green—some 1/300 to 1/400 trichloride of gold with water.

From this a brown precipitate is obtained, but the gold has to be free from acid, so this precipitate is re-dissolved in water and re-concentrated by crystallization.

From this same chemical process the Chinese also produced the gold powder, treating it with sulphate of iron, powdered fine, fluxed, fired and burnished, from which we derive the lovely golden burnished appearance on some Chien-Lung porcelains.

The main claim to greatness in this chemical process lies in a fact which was probably quite unknown at the time of its inception, for as it is kilned in temperatures rising from 650 deg. to 1,000 deg. the red-browns of the lowest temperature gradually dissolve themselves to a rose-violet at 920 deg., and finally to a very pale violet, which is preserved to us in some rare Chinese tea-services decorated with violet fan decoration on a yellow diapher background on the central panels and star and shield decoration on the borders in the same colour on a white background.

It is highly probable that the Bow and Chelsea factories were competing in the early 1760's in the brilliance of reproductions of Chinese schemes of decorations, and whilst, of course, the real egg-shell porcelain of the K'ang Hsi period (1661-1722) is never found,

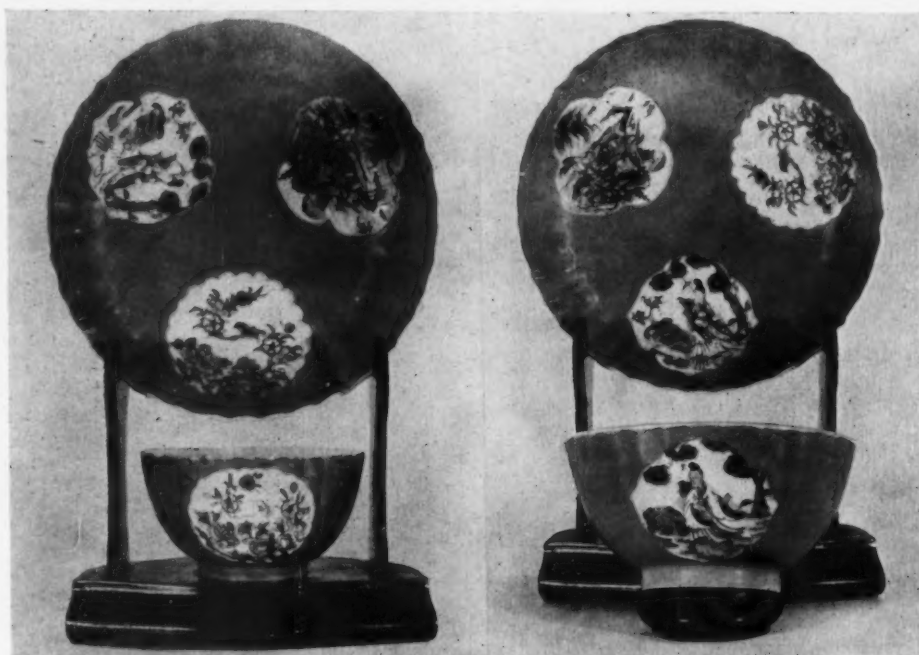
CHINESE DECORATION SCHEMES ON ENGLISH PORCELAINS

specimens where efforts have evidently been made to reproduce the Chinese porcelain as well as its decoration are occasionally met with.

Figure II shows a Chelsea dish from the collection of Dr. and Mrs. Bellamy Gardner, which in its brilliant colours and conception is very difficult to equal.

The Bow fluted dessert plate (Fig. III) is of about the same period—1760—with the well-known and typical fan form of decoration, and is brilliantly executed; it has, however, suffered somewhat from the ravages of

Finally, we come to the Lowestoft factory. This is Mr. J. Kiddell's especial sphere of research, and he informs me that the famille rose-decorated tankard is a very good example of what Lowestoft could do, and it is pretty clear that the gilded rose monogram of the owner has been very happily blended in with the requirements of the Chinese as to ascetic and beautiful decoration and that of the Englishman to add to it the record of his appreciation in the ownership of such an artistic gem.



Figs. IV and IVa. Depicting Chinese stands with a Worcester soft-paste cup and a Worcester sugar basin respectively, both with copies of the Chinese vignettes above them

time and change of ownership, but it nevertheless carries on it a tribute to Thomas Frye's business and competitive abilities and the work of his staff.

The two illustrations in Figs. IV and IVa show a Chinese stand with a Worcester soft-paste cup on the one, and a Worcester sugar basin on the other, both with copies of all three vignettes on the Chinese prototype, which represent, to the left, a Shan Shui vignette within a quatrefoil medallion (landscape and river scene), to the right, a bird and flowering peony and magnolia branches with rocks at the base, within a circular medallion, "with scalloped border," and beneath "The Immortal Lan Ts'ai-ho, with hoe and basket of flowers under a pine tree within a barbed medallion."

Both original and copies have an exquisite background of pale turquoise blue, and knowing the immense pains taken by the Chinese to perfect their colours, I feel sure that its reproduction must have given Dr. Wall and William Davis, the chemist to the Worcester factory, lots to think about and much research which must have represented a cost far exceeding anything they could rightly pass on to their customers.

Many other factories produced reproductions besides those illustrated, but with the decline of the XVIIIth century and the clouds of the approaching revolution in France so did all ceramic art deteriorate until we find in some of the latter Spode reproductions specimens which, apart from their domestic value, carry little or no artistic merit.

There are, however, some emanating from factories of which we know little indeed, such as the "New Worcester Factory," which produced examples worthy of any cabinet or museum—in fact, of this particular factory all we know at the moment is the title painted on the back of a plate from a dessert service, and if any reader can produce further evidence I should welcome the opportunity of passing it on to the English Ceramics Circle, who will in good time make an official record and further researches for the education of ceramic students after the war.

I am indebted to Mr. Kiddell for his collaboration in the production of this article, and we are fortunate, indeed, to have men of his calibre whose accumulation of knowledge from years of study is so willingly given.

ART NOTES

BY PERSPEX

FACTS AND FANCIES

Wilson Steer at the National Gallery; Tiepolo at the Arcade Galleries; the Pissarros at the Leicester Galleries; and Jankel Adler at the Redfern Galleries.

IT is my habit on the occasion of first visits to Art Exhibitions to perambulate the rooms in a desultory manner and without consulting the catalogues in order to gain a general impression and to avoid prejudice.

As adopted for the purpose of judging the late Wilson Steer's Memorial Exhibition at the National Gallery, the habit was irritatingly effective, a string of names coming into my head unbidden, almost subconsciously: Constable, Pissarro, Turner, Stott, Gainsborough, Boucher, Conder, Pryde, Whistler, Shannon, Sargent, Brabazon, etc., etc. The irritation, however, is not caused by the imitation in Steer's paintings of any other artist in the sense of sheer copying, but because Steer—unlike Constable—could never look at Nature without thinking of other pictures. It is therefore impossible to find the real Steer without

remembering other painters and pictures; for outside his technical preoccupations Steer the painter is like Steer the man: he had little to say; he is eminently the painter's painter and can only be appreciated by those who are interested not so much in art in general as specifically in

paint-handling. He was open to all the affluents around him, whether English or French, not as a mercurial copyist, but as one searching for means of expression and trying to find what suited him best. The focus of his interest consequently varied, but it came to rest at last when it was concentrated on the spontaneous recording of effects of light out of doors. In his earlier land-

scape painting in oils this quality of spontaneity made his best paintings look more like Constable's first versions of his finished pictures. But actually Steer was more interested in colour than Constable. In fact, there is a group of paintings belonging to the early nineties—"Knucklebones," "Boulogne Sands" and "The Beach, Walberswick"—in which this preoccupation with colour is so strongly marked that they hardly look as if he could have been their author. There seems to be a passion here which is quite foreign to him and unexpected for this time in England, and looks more like that of the later French Fauves.

Strong colour, but in a more restrained sense, is also marked in the portrait called "The Blue Girl" of 1910. It is by such comparisons that one notices how little Steer was really interested in subject matter, or what one might describe as the causes of the effects



ART NOTES: FACTS AND FANCIES

he loved. The portrait of his old nurse, Mrs. Rayner, is the exception here that proves the rule. Some of his figure paintings of girls resting on sofas, sitting by windows, warming their hands before fires, sometimes in obviously uncomfortable poses, presented him with problems of representation in respect of light and colour originally posed, perhaps, by some other contemporary, but when that has been taken into account the pictures' interest is exhausted. And it is so because there is a weakness in Steer's sense of *design*, or that quality which gives the work of art its *abiding* value. It is a quality which distinguishes, for example, Jan Vermeer's best paintings, though their subject-matter often appears to be similarly pointless.

Only in his landscapes, and especially in his later water-colours which are no more than they pretend to be, spontaneous records of the colour and tonal effects, with light pouring down from stormy skies, or haze caressing and softening the view, is Steer in his element. Steer's genius was responsive rather than creative, happiest when he could capture the fleeting moment; inclined to labour the heavier oil medium and to tire, but masterly in the spontaneity of superbly controlled water-colour.

I cannot pass over two pictures by Steer's great friend, Professor Tonks, which also figure in this exhibition. They are conversation pieces in caricature, incisive, good-humouredly "wicked" and entirely delightful. Yet Tonks, a medico and art teacher, spent his life in diagnosis and solution of problems even when he was himself engaged on painting a picture, with the result that one could admire his technique but not the result. Can it be that he had missed his vocation, that he should have been a caricaturist?

This brings me to the Arcade Gallery, where a really great painter makes his debut in London as a caricaturist: the Venetian, Giovanni Battista Tiepolo, an example of whose work is illustrated here.

Tiepolo was born in 1692, a little more than a century after Paolo Veronese's death, outlived Hogarth and influenced Goya, who was a man of 29 when the Venetian died in his 78th year in Madrid. With him the great Venetian School expired in pyrotechnic splendour. Tiepolo's is a curious case: his enormous mural decorations, even his easel pictures, gay, facile, brilliant and in the *touches* much more spirited than Veronese's, are nowhere near the genius of Veronese in dignity, poise, harmony, subtlety and truly pictorial or, as it is now called, architectonic design. In Tiepolo's pictures there is less sense of musical harmony than of noise, a veritable *Carnaval de Venise* in the spectacular sense. He somehow manages to be theatrical even in the restricted black and white of his etchings. Their subject matter is for the most part unintelligible, though apparently often dealing with a serious subject of magical or mystical significance. Technically, his etchings need fear no comparison with Rembrandt's, but they clearly belong to a world of theatrical make-believe; whereas with the Dutchman, in whose design traces of baroque theatricality are by no means wanting, one is always conscious of a sincere, thoughtful and infinitely compassionate mind. Tiepolo's paintings and etchings seem to be entirely superficial; there is an astonishing levity in his art, no weight. His men and women are acting their parts. Strangely, he called his series of etchings with their seemingly portentous subject matter, their weird magic

symbols, *scherzi*, i.e., jokes, and *capricci*, i.e., free fancies. But what was the true nature of the man?

Well, the answer, I think, is to be found in his caricatures. Here we seem to be making the personal acquaintance of the artist. In these caricatures the artist shows himself in his true self, his tongue no longer in his cheek, his eyes wide open to the follies and foibles of his fellow-men. We are promised a book about these caricatures, so we shall know more about their origin and significance. Meantime, we know that caricature was in fashion at that time; even the dignified Sir Joshua, with his awed, if somewhat diffident, praise of Raphael, is found parodying the "School of Athens," succumbing to the fashion, and in the caricatures of Ghezzi, Tiepolo has a somewhat older Roman rival who was the exemplar of our Thomas Patch. And had not Hogarth enlarged on the difference between "Character, Caracatura and Outré," as applied to portraiture?

Nevertheless, Tiepolo's caricatures reveal a different aim. To begin with they are a *painter's* drawings; they are pictorial, not calligraphic. That same quality of *light* which illumines his etchings also plays over his caricatures. But behind every stroke, every touch there is supreme knowledge. His men—there are no women, and for this mercy the fair sex should be truly grateful—live again in their variety of character done with astounding psychological penetration, a character that permeates not only their features, bodies and limbs, but their clothes, and manifests itself in apparently insignificant details, the shape of a shoe, the fall of a hat-brim. He caricatures high and low, young and old, fat and lean, foolish and intelligent. Here, then, we have the real Tiepolo, an artist who, had he settled in England, like so many foreign artists of his time, in a country, that is, with a budding future, with a different social as well as political environment and with less opportunities for the spectacular display of decorative art, might have become a Hogarthian critic of society instead of a rhetorical decorator to a decadent and vanishing age. It is at least a fascinating speculation.

Now we come to the sober exhibitions at the Leicester Galleries, where three generations of the Pissarro family have their works on view. The eldest one, Camille Pissarro, may perhaps be said to have taken his work too seriously. He was almost more of a scientist than an artist, an experimenter with techniques; but it is too late in the day to discuss one of the foremost representatives of the Impressionist school, and if it were not, there is not enough space here to do so. On the whole, though, I think it is true to say of Camille as it is of Steer that he was more interested in *how* one should paint than *what* one should choose as a subject. Lucien follows in his father's footsteps but is more serene, more lyrical, less experimental, and one does not quite do him justice unless one also remembers his interest in other forms of the graphic art, namely, as a wood-engraver in colour.

This is perhaps where his daughter Orovida inherited her lighter talent for decorative painting. But she has launched a barque of her own on what one might call her "Indian" Ocean. Her large decorative designs are in the flat and have a vaguely Indian or Persian character. They are her own inventions and happy and serene they are without any hint of the pretty-pretty either in design or subject matter, nor have they any symbolic significance.

(Continued on page 22)

CHARLES AND NELL VYSE, STUDIO POTTERS OF CHELSEA

BY ERNEST MARSH

Photographs by courtesy of the Fine Art Society

CHARLES VYSE comes of old pottery stock, having been born in the Staffordshire pottery district, where his family for several generations had been closely associated with its great industry.

In 1896 he was apprenticed there as a modeller and designer. After gaining two gold medals for sculpture he obtained National Scholarships at the Royal College of Art for Sculpture 1905-7 and 1907-10. He was awarded a Travelling Scholarship in 1909, which enabled him to study in Italy.

After his training he executed a number of portraits and other works, exhibiting three at the Royal Academy, and was elected a member of the Royal Society of British Sculptors in 1911.

On his marriage he decided to make good use of his knowledge of pottery to produce figure subjects, somewhat similar to the works of Paul Louis Cyfflé of Niderviller in late XVIIIth century. The first two of these were done in 1919, at their studio in Cheyne Row, Chelsea. He and his wife, Nell Vyse, scored their first success with "The Balloon Woman" and "The Lavender Girl," of which 100 copies of each were made; most of these issues went to the United States of America, where their work has always been popular. Nell Vyse's exceptional knowledge of chemistry, added to Charles's practical and artistic experiences and their interest in the Chinese ceramic traditions, induced them to embark on the making of pots, bowls, vases, etc., and they gradually produced a considerable output of these in addition to the figure groups. Of the later issues of the figures only about twenty of each would be done, and of some considerably less.

To reproduce the figure groups from the original clay model a number of special moulds—from 60-90 separate ones—are required, and they made all these moulds. The work of dividing up the original clay model necessitates very great care to do this successfully, and the assembling and building up again requires exact skill to ensure that no joining of the parts is visible when the firing has taken place. Few realize what great trouble, time and patience are involved on the reproduction of these groups.

In designing them, Charles Vyse's sculptural training

taught him how to get the right view of every piece from any angle and to ensure that the flowing lines of the composition shall conform correctly to its proper rhythm and balance. Nell Vyse became adept at the painting of them; this is a delicate and tedious business. The colour schemes were chosen with good judgment, and these would be varied on most of the specimens of each issue. She also modelled the tiny flowers and other accessories, a task requiring infinite patience and delicate handling. For some of the figure groups they rely on the use of wood ash in the glaze to give a beautiful quality of tone, and others are finished in a plain white



CHRYSANTHEMUMS, 1926

THE TUG OF WAR, 1924

All Finished in Colour

CIRCUS, 1933

BARNET FAIR, 1933

CHARLES AND NELL VYSE

or cream glaze in addition to those coloured by hand.

The range of these now numbers considerably over fifty. The subjects are varied in character; many are life studies of local interesting street vendors. The "Tulip Woman" (1921) is a fine early example. Barnet Horse Fair and Epsom Racecourse gypsies and circus folk and their horses have furnished subjects. Boulogne market women and the East End on a Sunday morning have also contributed some interesting models. A "Punch and Judy Show" in 1928 was an excellent study. Others are of entirely original conception, "The Sister of Pan" in 1927 being an exceptionally good one. Children associated with birds and animals appeal to him very strongly. An excellent group was "The Vintage," originally made for presentation to the Vintners Company by the Master for the year 1929, the late Mr. Francis Berry. "Mid-day Rest" was sketched from a gypsy woman with a sleeping child on her lap resting on the pavement curb of a Chelsea by-street in 1930. Some very attractive representations of a cat executed in various types of ware—tenmoku and agate-ware, in addition to the more usual high temperature stoneware—have been much sought after, and only a few have been completed.

About three or four of these groups and figure subjects would be produced annually, and when the Vyses became engrossed with the creation of the pots, bowls and plates, etc., as the demand for them increased, they arranged for an annual show at Walker's Galleries, New Bond Street, London, to be held at the end of November and the first weeks of December, upon the success of which they depended mainly for their livelihood.

Their aspect on modern pottery was influenced by their appreciation of the early Chinese wares, and they followed Chinese makers more closely than most of those working in the pottery craft. Their aim has consistently been to obtain a fine finish to their work, which differs from that of some modern potters, who are inclined to



A SISTER OF PAN, 1927
An entirely original conception
Cream and White Glaze



STONEWARE VASE AND BOWLS
Influenced by interest in the Chinese Ceramic traditions

exaggerate the roughness, both of shape and surface of their wares, to denote the clay material from which the pottery is derived.

Their celadon specimens have been very successful, and those with faceted and cut shaping and with crackle finish are especially good. On the stoneware pots cut-away decoration through the upper slip glaze to the body beneath is frequently used. The brush work designs are beautifully drawn and cover a wide field of subjects, and they keep these decorations subservient to the shape and akin to the character of the pieces. The small specimens reveal the same sympathetic treatment and care as the more important ones: the quality of the undersides of the plates and dishes show the consistent thoroughness of their work.

The very modern styles of decoration on some of their latest work proves that their outlook is not confined to Chinese or tradi-

A P O L L O



MUG
Brown on
Cream

BARNET FAIR JUG
Figure in Colour

CAT
Tenmoku Ware

tional influences. This is seen especially in their series of jugs, mugs and goblets, which are well designed for use and are most attractive in appearance. The decorations include figure studies and many have well-chosen inscriptions running round the rims.

The colours of all their work are brighter than that of



THE SEA HORSE
1932

most of their fellow potters, and they obtain a beautiful tone and quality in their very varied application. They have been particularly attracted by the value of wood ash as one of the ingredients in their glaze mixtures, and some remarkable results have been obtained by their use. They experimented with, and used regularly, many different types. Elm and rose have been the most successful, but holly, ivy, birch, beech, Scotch fir and many others from unusual sources provided satisfactory and interesting colour effects.

Nell Vyse was the chemist, and she selected and prepared all the glaze ingredients and applied the glazes to the pieces for the firings. She decorated many of the specimens and shaped some of them on the wheel, and did most of the mould filling. Her alert brain was for ever searching for new colour ingredients and combinations, and her knowledge of chemistry was a most valuable asset.

By many experiments and logical reasonings Charles Vyse ascertained how the old Chinese potters made their Tenmoku wares and obtained complete control over the process, and many very attractive specimens have resulted. These have a subtle charm about them both on the large pieces as well as the smaller bowls and plates, of which a great number have been produced. The process requires very skilful handling and knowledge of the reactions in the firings, especially in the final stages.

For a considerable period they together made a
(Continued on page 30)



MID-DAY REST

Clay Model, 1930. Sketched from a gypsy woman and child on curb of pavement of a Chelsea by-street

A NOTE ON HOLLAR'S ILLUSTRATIONS TO DUGDALE'S "WARWICKSHIRE"

BY H. T. KIRBY

ENGLISH county history occupies a prominent place in the literature of our country. It is only necessary to recall such monumental works as Hasted's "Kent"; Blomefield's "Norfolk"; Nash's "Worcestershire," or Bridges' "Northamptonshire," to realize the importance of such volumes and to comprehend the amount of research and scholarship that has

apart from being a scholar by nature and application, was, through his connection with the Heralds' College, abundantly versed in matters of genealogy and arms, whilst his "Monasticon Anglicanum" had already proved that he was without a peer in his knowledge of the monastic life of the Middle Ages.

"Warwickshire" was published in 1655, the first



Fig. 1. SIR WILLIAM AND LADY BAGOT, 1407

Waller's drawing, engraved by Utting, taken from a rubbing of the brass in Baginton Church, Warwickshire, 1848

been devoted to their compilation. Their value to the student—always great—grows steadily as modern "progress" or enemy bomb continues to raze sculptured memorial and obliterate ancient landmark.

If there is a model amongst books of this type, perhaps the distinction should belong to Dugdale's "Warwickshire," of which Gough said: "There are works which scrupulous accuracy, united with stubborn integrity, has elevated to the rank of legal evidence. Such is Dugdale's 'Warwickshire.'" Indeed, few men could have been better qualified for such an undertaking, for Dugdale,



Hollar's effort, to be compared with original on left—"not a single feature is correct." 1655

edition being in one volume, folio. In 1730 it was enlarged to two volumes by a Warwickshire vicar named Thomas, whilst a third edition, reduced again to one volume, folio, was published in Coventry in 1765. Lowndes calls the last-named a "wretched reprint," but a careful examination will show that his criticism is unjust. All these editions are embellished by plates and maps, the bulk of the illustrations being entrusted to Wenceslaus Hollar. Hollar—whose work is mostly etched—had a great contemporary reputation as a topographical artist. Nor has the reputation died, for

the "Dictionary of National Biography" says his engravings are executed with much spirit and careful finish," whilst the "Print Collector" (1912 ed.) states that his work "bears the stamp of almost photographic or documentary accuracy." One thing is obvious, and that is that neither of the writers quoted have seen his contributions to "Warwickshire," or they would have immediately expunged the words "spirit," "finish" and "accuracy" from their critiques.

As a member of the Monumental Brass Society I propose to confine my comments to a few engravings concerned with this class of memorial. At the outset it must be set down that not all the plates in the book are signed (although those not by Hollar are nearly always inscribed), but those mentioned here unmistakably betray his technique. When these engravings are compared with the beautiful work of such men as C. A. Stothard, who took weeks over a few drawings, the measure of Hollar's incompetency can be fully gauged.

To begin. One of the finest brasses in the county is that to Sir William and Lady Bagot, in the exquisite little Early English church of Baginton, near Coventry (Fig. I). True, the brass has suffered—a visitor a hundred years ago records that he found it broken and neglected and lying on the top of a tomb—but it is now in good repair, and is fixed to the south wall of the chancel, well out of harm's way. As a fair and accurate copy of this memorial, Waller's drawing (engraved by Utting), taken from a rubbing, and executed for Boutell's "Monumental Brasses and Slabs" of 1848, is reproduced. Save that the lines on the actual brass are slightly more worn on the sinister side than on the dexter (no doubt due to wear and tear incurred when in its original position) it is a singularly accurate copy. Now for a glance at Hollar's effort, also shown. Two etchings are on the same plate and are signed by Hollar. A scrutiny will show that not a single feature from the crown of the head to the sole of the foot is correct. The bascinet has its border wrongly shaped, and the distance between the eyes and the border is inaccurate: the face is pure caricature. Of the collar of "S.S." it need only be said that the angle is wrong and that the buckles have been



Fig. II. SIR THOMAS LE STRAUNGE. WELLESBOURNE, 1426
Rubbing of the brass by H. T. Kirby,
1937



Hollar's copy, showing scant regard for
facts, 1655

omitted. All the body armour is guess-work, and the hands (which should be gauntleted) are bare. Instead of the lion having its tail erect, it is (so far as one can judge) tucked between its legs, whilst the knight's nether limbs are clothed in armour of the artist's own invention: they are also wrongly placed upon the lion, and the sollerets—which should point downwards—are elevated. Both sword and misericorde, too, are badly drawn. Of Sir William's consort it need only be stated that most of the drawing is pure invention. Neither face, hair, nor the tasselled cushion resemble the brass in the least degree, whilst the errors in the dress are manifold. So much for Baginton!

From Baginton to Wellesbourne is some dozen miles across country, but the journey is well worth while to see the brass of Sir Thomas le Straunge, sometime Constable of Ireland (Fig. II). Unfortunately, the brass is difficult to rub—the lines being now shallow—but the specimen reproduced is sufficiently clear for the outlines to be distinguished. Historically the effigy is interesting because most of the authorities quote it as being the first English brass to be depicted in complete plate armour. Let us compare it with Hollar's copy.

He shows a flattened bascinet—apparently of one piece—and the connecting gorget is not indicated. From the collar of "S.S." those important letters have been

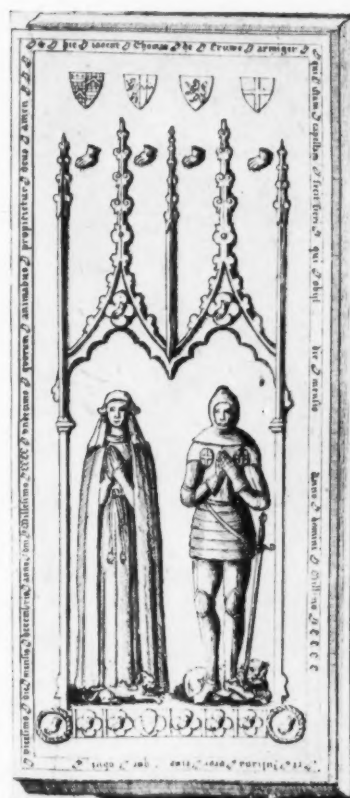
omitted, and the ornament hanging from it does not appear on the original. Like Bagot, the hands—which should wear gauntlets—are bare: they are also wrongly held. The skirt of taces is a parody of the real thing, whilst to crown all, the hinges for the tuilles (which are incidentally doubled in number) have no tuilles attached to them! The tail of the King of Beasts is elevated at the incorrect angle and the long sword hangs badly. Luckily there is no lady here, or we feel she would have been portrayed with the same scant regard of facts.

Between Stratford and Alcester—off the main road—lies the small village of Wixford (the "Papist Wixford" of the well-known jingle), and in its tiny church is the most imposing brass in Warwickshire (Fig. III). This, affixed to a table-tomb, is to Thomas de Cruwe and his lady: it is in excellent preservation, the only damage being the mutilation of the shields of arms at the head of the brass. Reproduced is the excellent lithograph (by Hullmandel), executed for the Cambridge Camden series of brasses (1846). It is a very competent piece of work, and to compare this lovely drawing with that of Hollar is distasteful, but it must be done.

Both of the figures—as will be seen—stand below canopies, gracefully crocketed, and the family badge—a left foot—appears many times on the brass. In Hollar's copy the canopies are simply ugly projections, whilst what should be elegant crockets are indicated by so many lumpy excrescences. Of the badge it can only be suggested that if a foot is really intended by the artist, it is that of no human being, but most resembles the paw of a bear. As to the male figure, it will be seen that the bascinet and gorget have been changed to a monkish cowl and cape. But Hollar really excels himself in this drawing, for not only can he mis-copy details, but he finds no difficulty in inserting items which have never been incorporated in the original. The Cruwe brass is well known to students as being one of a class (by no means few) from which the engraver, by mistake, has left out some essential part. In this instance he has failed to include the sword-belt, so that sword and dagger hang without support. But Hollar shows sword-belt complete, and—to balance matters—leaves out the miserecorde, which has always formed part of the original. After this it seems almost unnecessary to say that the ornamental border is purely imaginary, and as to the lion—well! Hollar must have suffered from eye trouble, for whilst on



Fig. III. SIR THOMAS DE CRUWE AND LADY. WIXFORD, 1411
Lithograph of brass by Hullmandel, 1846



Hollar's etching, 1655, for comparison with the competent drawing on the left

the brass the beast (sejant regardant) lies crouched towards the dexter in proper heraldic manner, he has turned the beast round so that it lies sinister-wise. No wonder he has—for very shame—tucked his tail in the "coward" position. Poor Lady Cruwe is also served in shabby fashion, and the liberties taken with her costume are obvious to the most casual glance.

Finally remains the problem as to why Dugdale—himself an expert on matters of armour and costume—should have tolerated this third-class work. It is still more curious when it is known that Hollar could do excellent engraving when he liked. How, then, to account for these (and the many others equally bad scattered throughout the volume) incompetent illustrations? It must be (we think) that Hollar never really saw any of these brasses himself, but probably relied on the drawing of some local hack—for the examples shown in this article would disgrace the most unschooled draughtsman. Yet, paradoxically, the shields of arms are excellent, being both accurate in detail and delicate in conception.

Requests for Indexes to Volume XXXVII, January to June, 1943, should be addressed to the Publisher, Mundesley, Norwich. Post free, 2/9.

MATTHEW BOULTON (1728-1809), Craftsman, Silversmith and Engineer

BY E. ALFRED JONES

THIS eminent son of Birmingham deserves a higher place in the history of the arts in England than is generally accorded to him. The city is usually regarded as a modern town, but as Samuel Smiles, the author of "Self Help," shows by his fascinating work, "Lives of Boulton and Watt" (1865), it possesses an ancient history in industry and crafts. Here Matthew Boulton was born in 1728, and was educated at the private Academy at Deritend of the Rev. Mr. Austed [or Haustead], chaplain of St. John's Chapel, Deritend, from 1715 until his death in 1755, a man who was "remarkable for his great abilities as a divine and for his learning and unwearied diligence in the instruction of the youth committed to his care." The metal work produced in the Boulton workshop has suffered undeserved neglect by collectors of silver and Old Sheffield plate. To the zeal of Boulton is due the establishment of the Assay Office in Birmingham in 1773 (with James Jackson as the first Assay Officer), thereby relieving the silversmiths of the necessity of sending their wares to Chester to be hall-marked. An instructive insight into the social condition of Birmingham appears in his letter in 1777 to the Earl of Dartmouth, in which he says:

"That the former diversions of the people were bull-baitings, cock-fightings, boxing matches and other abominable things. Thanks largely to his active promotion of the scheme for a theatre, the scene is now changed; the people are more polite and civilized, and the taste of their manufacturers greatly improved. He has frequently given his designers, painters and modellers tickets to the play, in order to improve them in the arts. Of late years, Birmingham has been visited in the summer season by persons of fashion." (Hist. MSS. Commission Report on the Earl of Dartmouth's MSS., Vol. III, pp. 234-5.)

To return to Smiles, the young Matthew entered the business of his father (died 1759) as a silver stamper and piercer and was later taken into partnership. The business on Snow Hill was confined at first mainly to such trifles as buttons, shoe-buckles, articles in steel, and trinkets, and he himself was called "toymaker." Before removing to larger premises in Soho, he was joined as a partner by one John Fothergill, an active and enterprising man with

a considerable knowledge of foreign markets. To their business was soon added the manufacture of silver plate and plated goods and household things in ormolu, such as urns, brackets and candlesticks. Boulton aimed at the production of work of the highest quality and of artistic excellence and in the pursuit of rare objects in metal he made many visits to the British Museum to make drawings; and again to quote Smiles, he was encouraged in his enterprise by the nobility, who lent him some of their antiques for copying. For example,

the Duke of Northumberland lent him many highly prized objects. He sought the advice of Robert Adam, the architect and designer of interior decoration. His ambitions included the mounting of Wedgwood ware with metal and the manufacture of clocks. The Empress Catherine of Russia bought some of the clocks and regarded them as superior in every respect to the French. Matthew Boulton also enjoyed and esteemed the patronage of George III and Queen Charlotte and the Prince Regent, and was stimulated to employ Flaxman, the sculptor, and other artists to make designs for him. At his thriving works many foreign designers and workmen, French and Italian, were employed. One of many admirable traits in his character was his refusal to take gentlemen apprentices, even with high premiums, preferring to encourage fatherless and poor boys. In 1770 he had in his employ at Soho as



MATTHEW BOULTON By SIR WILLIAM BEECHEY, R.A.
Lent by Miss G. Boulton to the City of Birmingham
Museum and Art Gallery

many as 700 to 800 artists and craftsmen in stones, tortoiseshell, glass and enamel. It was not until 1765 that he began to manufacture solid silver plate in association with John Fothergill, his partner, their wares including waiters, tankards, urns and sacramental vessels, as well as all manner of necessities for the table, and such trifles as caddy spoons, snuff boxes, vinaigrettes and shoe buckles. A plain tankard of historic interest in an American church is an excellent example of the Boulton and Fothergill joint mark for the year 1779-80. It is inscribed "A Legacy of Nicholas Campbell for the use of the first Baptist Church in Warren [Rhode Island], 1829." It was bought with a legacy of 100 dollars left by the donor, who was born in Malta, and was con-

spicuous in New England history as one of the famous Boston Tea Party. He died at the great age of 97 at Warren, and is commemorated by this precious and greatly treasured monument in little by the two Birmingham craftsmen.

Several pieces of plate bearing their combined mark have passed through auction rooms in recent years. Boulton and Fothergill combined also in making candlesticks and other things of old Sheffield plate. The partnership during the nineteen years from 1762 to 1781 for the production of toys, ormolu, silver and plated ware was unsuccessful, and John Fothergill died in 1782 insolvent. A certain amount of plate stamped with the mark of Matthew Boulton alone deserves recognition and includes four salts, 1775, and a charming plain cream ewer, 1785. A pair of candlesticks, candelabra, a fine candelabrum and a curious dish ring with reversible spirit lamp from the Boulton workshop are at the Assay Office in Birmingham. Some important presentation plate includes a large and ornate centrepiece at Magdalen College, Oxford, where there is a cake basket of 1841-42, not without interest in the history of Birmingham craftsmanship as the work of G. R. Collis, successor of Sir Edward Thomason (1769-1849), apprenticed to Boulton in 1785, a manufacturer first of gilt and plated buttons and later of medals, tokens, bronzes and silver plate, whose most ambitious work included a full-sized copy of the Warwick vase in metallic bronze.

Boulton's work is represented in the Birmingham Art Gallery and Museum and at the Birmingham Assay Office. A candelabrum of Derbyshire spar of about the date 1770, mounted in ormolu in the style of Robert Adam, is illustrated (No. 79) in Mr. H. Clifford Smith's book on the Furniture of Buckingham Palace. A pair of elegant candelabra of Derbyshire spar and ormolu are in the Victoria and Albert Museum. Boulton's portrait was painted by Beechey, and was engraved by W. Holl. Students of this historic figure should consult his



ONE OF A PAIR OF ELEGANT CANDELABRA of Derbyshire Spar and Ormolu By MATTHEW BOULTON Victoria and Albert Museum

admirable Life by H. W. Dickinson (1937) and Arthur Westwood's "The Assay Office in Birmingham" (1936).

William Bingley served his time with Matthew Boulton, but was working with William Abdy, London goldsmith, in 1773.

ART PATRONAGE A HUNDRED YEARS AGO AND—TO-MORROW

(Continued from page 2)

to spend, and spent it as he wished; good taste or bad taste, that was entirely his own affair.

To-day the ennobling and glorifying type of mind would argue, uncharitably, that Mr. Vernon's gift was only a kind of conscience money made out of the taxpayers' pockets and returned to them; and that type of mind flirts with the idea of having a Ministry of Fine Arts, which would dictate the taste the taxpayers as collection patrons ought to have, with perhaps a modern Ruskin as its dictator, or democratically as its chairman with a committee and a majority vote to decide the issues.

I do not envy the modern Ruskin in that position; nor do I think that on balance the result would be preferable. What matters most is that everyone should be able to gratify his own taste, good, bad, or indifferent, unless it interferes not with the *taste* but with the *needs* and comforts of his neighbours. The degree of nobility and glory thus achieved can safely be left to the judgment of posterity.

ILLUSTRATIONS OF CHELSEA FIGURES

Mr. James Falcke's illustrations of Chelsea figures on page vi of the May issue suffered rather badly in reproduction, which could suggest to some observers that they are not free from blemish. They are, in fact, perfect specimens and worthy of the choice of discriminating collectors.

• • •

The exhibition of paintings and English water-colour drawings now being held at Phillips and MacConnal's Art Gallery, at 49, Bridge Street, Chester, until the end of August, will no doubt attract visitors to the ancient city. It includes "Stratford-on-Avon," by Constable, pictures by James Stark, a representative Leader, two works by Sir Luke Fildes and "The Herring Fishery," by Edgar Bundy, which was considered the picture of the year 1910. The water-colours include Turner, Copley Fielding, Birkett Foster and other attractive works. Mr. Phillip has added additional interest to the exhibition by assembling some fine early antique furniture, including pieces from Lord Arlington's Collection and that of the late Lord Rothermere.

A PEWTER COLLECTOR'S PROBLEM

BY ROLAND J. A. SHELLEY, F.R.HIST.S. *President of the Society of Pewter Collectors*

IN my collection of old pewter are four alms plates (part, probably, of a set of ten or twelve) bearing the touch of Henry Hammerton, who became a Freeman of the London Pewterers' Company in 1706 and attained the office of Renter Warden in 1733. These came to me from a fellow-collector who could not offer any information of their history.

On the front rim of each plate "St. Luke's Church, 1714" is inscribed, and directions to the respective collectors reading as follows:

(a) "Please to Collect in the East Gallery, begin at the Pulpit End."

(b) "Please to Collect in the West Gallery, begin at the Pulpit End."

(c) "Please to Collect in the South Gallery, begin at the East Door."

(d) "Please to Collect in the East Aisle, begin at the Pulpit End."

The task which now confronted the collector was to discover the church for which the plates were made: research which did not appear unduly difficult because, apart from the infrequency of an English church being dedicated to St. Luke, there is also the fact that one plate refers to an *East Gallery*, a very exceptional, if not unique, feature of a mediæval building. Enquiry was then made

to Mr. Fred. H. Crossley, F.S.A., adviser to the Dean and Chapter of Chester Cathedral, who has unsurpassed knowledge of ecclesiastical architecture in this country, and he stated that there was an English mediæval church with an *East Gallery* at Nantwich (but not dedicated to St. Luke) which has a central tower, with a gallery in front of the tower west arch, and another at Tiverton, Devon, but this latter was removed in 1854; therefore, it was not impossible to have an *East Gallery* in a church built before the XVIIIth century.

No replies were forthcoming from enquiries made of readers of "Notes and Queries," which emphasized the extreme rarity of such a feature.

Several eminent antiquaries were consulted to discover the whereabouts of a "St. Luke's Church," and

at length Mrs. Arundel Esdaile, an authority on Old Chelsea, informed me that she was confident the plates had been made for Chelsea Old Church (of ancient foundation), because records show that in 1698 "an additional gallery, facing westwards, was built at Chelsea and removed in 1832"; and also took the view that a Town church was obviously implied by the number of galleries for which separate pewter plates were made. A country church would have fewer worshippers whose charity could be sought.

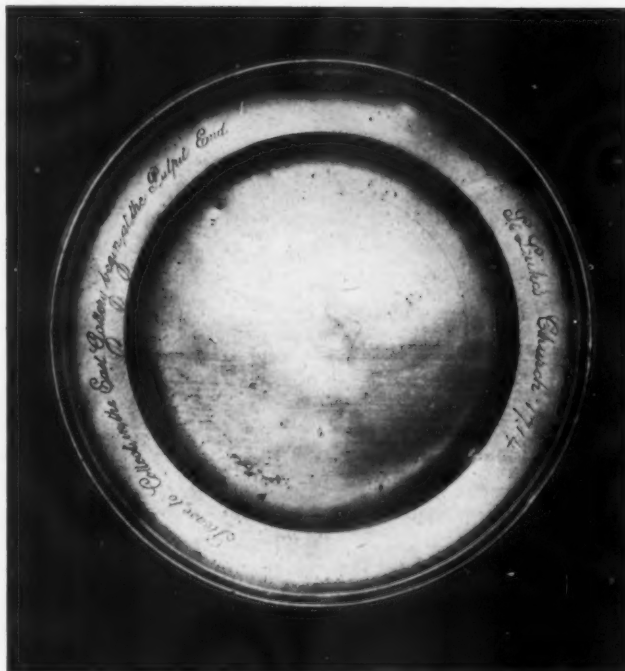
The Chelsea Old Church was originally dedicated to All Saints; but at the end of the XVIIth century its Rector, Dr. Adam Littleton, the lexicographer, altered the dedication to the physician evangelist St. Luke, in honour, it is said, of his friend Beldam Hamsey, an eminent London doctor, who retired from practice in 1665 and took up his residence at Chelsea, where he died in 1676. He had been a liberal benefactor of the church and was buried in its chancel. When a new and much larger parish church was built at Chelsea in 1820, it took the dedication to St. Luke, and the first building reverted to its old dedication to All Saints.

And so, as one of my correspondents comments, up to the

time of its destruction (for it is a sad fact that this historic home of the Christian faith has suffered the disasters of war, though, happily, its ancient monuments survive), the first church in these latter days was known to the "man in the street" as Chelsea Old Church, to antiquaries as St. Luke's, and to the ecclesiastical authorities as All Saints.

Mr. Walter H. Godfrey, F.S.A., F.R.I.B.A., a distinguished architect, intimately connected with the fabric, agrees with Mrs. Esdaile's view; and so also does Mr. Reginald Blunt, Secretary of the Chelsea Society. He is under the impression that the whole of the church plate was stolen in 1827, except some of the alms plates, and those missing, he assumes, must be the ones in my possession.

(Continued on page 30)



THE EAST GALLERY PEWTER PLATE, one of a set believed to have been made for Chelsea Old Church, 1714

HERALDRY. BY F. SYDNEY EDEN

NOTE AND ANSWERS TO ENQUIRIES



THREE WOODCUTS OF ARMS from the fifth edition of "A Display of Heraldrie," 1679, with descriptive labels

JOHN GUILLIM AND HIS "DISPLAY OF HERALDRY"

ALTHOUGH there were many writers on heraldry before the XVIIth century, it was reserved for that age to produce the first institutional work on English heraldry—namely, that famous book entitled "A Display of Heraldrie," by John Guillim, Pursuivant of Arms, first published in 1611.

John Guillim was born in Herefordshire about 1565, the son of John Guillim, formerly of Westbury, Gloucestershire. He was of Brasenose College, Oxford, and was appointed Portsmouth Pursuivant Extraordinary, and Rouge Croix Pursuivant in 1618, thus becoming a member of the College of Arms.

Guillim's arms were argent a lion rampant ermines collared or. Crest an arm embowed in armour holding a broken sword all proper; he died in 1621.

"The Display of Heraldrie" ran into six editions—namely, in 1611, 1632, 1638, 1660, 1679 and 1724. They are all handsome folio volumes, and it would take a large book to give an adequate account of them, full, as they are, of elaborate and ingenious emblematical designs—heraldic and ornamental—woodcuts of arms, portraits and curious and beautiful head and tail pieces to the sections. The sixth edition, though published so long after the author's death, is esteemed the best and fetches a large price. I may mention that Anthony A' Wood alleges that the scholastic part of the "Display" was written by Dr. John Barkham, but there is no evidence in support of this story.

While earlier works on heraldry were mostly descriptive of public functions, coronations, funerals and the like, and some of them quasi-historical, tracing heraldry from fanciful sources, such as the Garden of Eden, and

others of an emblematical and poetical character, "The Display of Heraldrie" was a scientific co-ordination of heraldry, and may be called the original ancestor of all the text-books on the subject since produced. Guillim gives in strict order the various heraldic headings, explaining the points of shields, the names and shapes of the ordinaries, the heraldic colours and charges on shields, so that it may be called, with its index, an Ordinary and an Armorial in one, the predecessor of Papworth's "Ordinary" and Burke's "Armoury."

I reproduce three woodcuts of arms from the fifth edition, together with descriptive labels. I may add that fairly full accounts of the several editions are to be found in a book entitled "Bibliotheca Heraldica Magnæ Britanniae," by Thomas Moule (London, 1822).

ANSWERS

H. H. M. (Lapworth). The crest on your silver brandy saucepan, of date 1730—namely, a cock with wings expanded standing on a ducal coronet, is not recorded exactly in that form, showing the whole bird, his right leg lifted and resting on a fleur-de-lis of the coronet. I think, however, that this crest must be intended for that borne by two families alike, Conway of London and Balam of Walsoken, Marsland, and Pewford Hall, Norfolk, and Barton, Suffolk—out of a ducal coronet or a demi-cock with wings expanded gules beaked and wattled for Balam or and for Conway azure. Inasmuch, however, as the Balam family has two crests—the cock above described and a lion's head erased—it seems likely that both of them would have been engraved if your example were meant for Balam. The crest on your basin seems, therefore, to be intended for that of

Conway, after allowing for the difference between it and the recorded crest of Conway. It is easy to understand how that difference could come about, and we know that there are countless instances of similar variations in the heraldry of different branches of a family. In Fairbairn's "Book of Crests" an engraving of the Conway and Balam crest is given (Plate 91, No. 14). Of course, if your example shows line shading or dots to indicate colour, absolute certainty might be arrived at. If for Conway, beak and wattles would be shaded with horizontal lines and if for Balam, with minute dots; the bird's body would be shaded vertically in both cases. You might, perhaps, send a clear rubbing done with a black pencil or, better, with heel-ball.

C. J. K. (Winchester). The arms which you describe belong to the name of Lightfoot. They read heraldically—Barry of six or and gules on a bend sable three escallops argent; crest—a human heart pierced with a Passion nail in bend all proper.

ART NOTES. By Perspex

(Continued from page 11)

From here we go to the Redfern Gallery to sink in an abyss of gloomy symbol. Here, too, are to be seen an artist's inventions: a world of his own, unknown to other minds. So at least one would hope and wish; but from the preface contributed to the catalogue of Jankel Adler's exhibition, we learn that this Jewish artist's world is shared by the world of "the great Jewish mystic, Martin Buber." That Mr. Adler is a painter of considerable achievement would be evident even if it had not been set out in the catalogue, from the paintings themselves. He is, in particular, a colourist, with that quality in his colours which reminds one of stained glass, and upon occasion one also senses that other *quality* which expresses itself in the handling of oil pigment generally. His subject matter is nearly always quite unintelligible to me and I am not helped by the titles or the cabalistic signs, which presumably are intended to explain them. He is a surrealist who has found some inspiration in the Picasso of the surrealist and stained glass phase, but, in respect of colour, if not in intelligibility, he surpasses the Spaniard. His own contribution to this surrealist art is its cabalistic bias, his intuitive world, in which—I quote from Mr. Read's preface—"measure and comparison have disappeared." I know nothing about mysticism and cabalistic signs, except what the encyclopædia has just revealed to me. From this I learn that the Cabbala, a Jewish book of wisdom, is based either on what God is alleged to have told Adam or, alternatively, on what someone called Isaac the Blind invented between A.D. 1200 and 1230. If God told Adam anything He must have tempered it to Adam's intellectual capacities, which were not as yet considerable, so I am inclined to think that the Cabbala must have been the invention of the blind man conceived at a time when the normal festive diet of the Jews was believed to be roast Christian babies. A time that can believe that can believe anything, and the time is not yet past, thanks mainly to intuitions, of which there is such an eminent exponent at the present moment living east of the Rhine; the general impression of Mr. Jankel Adler's art, as here

This family has produced eminent scholars and critics, mostly Biblical and theological. Among them may be mentioned John Lightfoot (1602-1675), Master of Catherine Hall, Cambridge, and Vice-Chancellor of the University; John, F.R.S. and F.L.S. (1735-88), author of "Flora Scotica"; and Joseph Barber Lightfoot, educated at King Edward's School, Birmingham, and Trinity College, Cambridge, and Fellow of that College from 1853-79. He became Bishop of Durham in 1879, and held that see until his death in 1889. Bishop Lightfoot was the author of many valuable books on Biblical criticism and early Christian history and was, perhaps, after Joseph Butler (died 1752), the most highly esteemed for scholarship of the post-Reformation Bishops of Durham. Another interesting character of this name was Hannah Lightfoot, a Quakeress, who is said (with probability) to have been secretly married to George, Prince of Wales, afterwards George III. She is the heroine of Walter Besant's novel, "A Fountain Sealed."

seen, being one of grim fear, madness and despair. I can well believe that, to quote again from the preface, this intuitive world does "not help to sustain you in life; it only helps you to glimpse eternity."

That is the mysticism of the blind in both eyes; I much prefer that of our William Blake, who insisted on the need of "double vision"—that of the "inward eye" and the "outward eye" to make vision whole.

Mr. Adler, I gather, now resides in the free air of Scotland. He even has a picture called "Venus of Kirkcudbright," of whom the "Kirkcudbrightian," I imagine, think that she's "aiblins nae temptation." Perhaps Mr. Adler will here learn to keep his outward eye open and thus, like our English mystic, to hold

"infinity in the palm of his hand
and eternity in an hour."

Anyway, it does help to sustain life. It sustained Blake on his death-bed when he sung his hymn of praise to make the rafters ring.



BRITISH CRAFTSMEN. By THOMAS HENNELL. (Britain in Pictures.) 4s. 6d.

No one has a more varied experience in the crafts than Mr. Thomas Hennell, who has often taken our native crafts as the subject of his brush and pen; besides lending a hand in some and learning their vocabulary. Two drawings in "British Craftsmen" show his mastery of line. But the book suffers from compression, as it is impossible to include within forty-seven pages a useful compendium of the major crafts. Hence he is often driven to a hurried catalogue of each local branch and appendage of the builders' and woodworkers' craft, each of which deserves a monograph. Not content with this survey, he turns aside to describe the craftsman's way of life and his reaction to changing social conditions, and also craft revivals "from above," such as William Morris's activities and the Omega workshops, planned and inspired by Roger Fry. The illustrations cover a wide field, and two of decorative painting (a late Georgian medallion from 20 Portman Square, and a Tudor wall treatment from Eastbury House, Barking) are not really germane to the subject. Mr. Hennell need not have been so cautious in stating that Grinling Gibbons was "said to have first attracted Royal attention by an immense carved copy of Tintoretto's crucifixion." The introduction of Gibbons to the King rests on the evidence of John Evelyn ("Diary," 1671).

A PORTRAIT OF ROBERT ORPWOOD, LONDON GOLDSMITH

PORTRAITS of English goldsmiths are exceedingly rare, and therefore this portrait is of such interest as to merit an illustration here. It is preserved in the ancient and picturesque Christ's Hospital in the old Borough of Abingdon in Berkshire, the birthplace of Robert Orpwood, one of four sons of Paul Orpwood, twice Mayor of Abingdon and Governor of Christ's Hospital. The portrait is painted on panel, 35 x 28 inches, and the frame is inscribed:

EFFIGIES ROBERTI ORPWOD QVANDAM
CIVIS ET AVRI FABRI LONDON QVI NATVS IN
HAC VILLA DE ABINGDON LEGAVIT ELEMOSINA
PAVPERIBVS HVIVS HOSPITALI PERPETVO
DVRATVR. ANNO DOMINI—1615.

The Orpwood arms (confirmed in 1600) are painted on the portrait: Vert three crosses formée argent, on a chief of the last as many boars' heads sable, tusked or, languid gules. The crest—a boar passant quarterly ermine and ermines, armed, bristled and hooped or—is absent.

Unfortunately, little is known of the career of this evidently prosperous goldsmith except that he settled in the London parish of St. Vedast, Foster Lane. He married Elizabeth Herrick, sister of Sir William Heyricke (Herrick), the London goldsmith, who was the subject of an illustrated article in *APOLLO* for May, 1942.

That he (Robert Orpwood) was a practical goldsmith would seem to be inferred by the purchase from him in 1608-9 of "a silver gylte Cupp with a Cover standinge, given to Sir Thomas Parrey Knighte Channcelor of his highnes Duchie of Lancaster for his honors favour towards the Towne of Leicester in obtayninge their Charter xiiijli. xvs. ixd." (*Records of the Borough of Leicester*, by Helen Stocks and W. H. Stevenson, 1923, p. 98.) Sir Thomas Parry was appointed Chancellor of the Duchy of Lancaster in 1607 and died in 1616 (*D.N.B.*).

The iconoclastic zeal of the Leicester Corporation in selling their noble collection of regalia and silver in 1836 robbed the country not only of this treasure but also of the detailed lists of the donors.

The rich collection of plate of the ancient Corporation of Abingdon contains no gift by Orpwood, though he had probably seen the silver basin and ewer given by John Roysse (1500-71), a great benefactor of the old school, but these vessels, unhappily, have long since disappeared. The historic silver seal of the date 1554 of Christ's Hospital may, however, have been a familiar object to him.

After making his will, Robert Orpwood went to Leicester, the birthplace of his wife, "to which town for her sake he was an especial benefactor and having no child to enjoy his wealth, he gave the greater part of his estate unto her." According to his will (August 10, 1609) he left considerable legacies to the Herrick family. He died at Leicester in 1609 and was buried in St. Martin's Church (where his wife was also buried in 1638), and left



PORTRAIT OF ROBERT ORPWOOD, the English goldsmith

Preserved in the ancient and picturesque Christ's Hospital in the old Borough of Abingdon

£50 to Christ's Hospital to provide wood and fuel for the alms folk.

The photograph is illustrated by the courtesy of the Governors of Christ's Hospital, Abingdon. See Christ's Hospital, Abingdon, "The Almshouses, The Hall and the Portraits" by Anthony E. Prestor, F.S.A., Master, 1929, who quotes from "A Monument of Christian Munificence," by Francis Little, 1629, pp. 65-67. I am indebted to Miss Agnes C. Baker for her help. E. A. J.

Mr. Cyril Andrade would be grateful if any reader could identify the lady in the centre of the picture by Downman, who might possibly be Mrs. Siddons. (See advertisement page vi.)

A Prisoner of War in Germany is seeking a copy of the issue of March 1939, which is out of print; the Editor would be glad to hear of any copy which can be spared.

TAPESTRIES OF THE PAST

BY G. BERNARD HUGHES

NO wall hangings ever invented exceed tapestries in decorative value, with their marvellous pictured arras, which in centuries past hung the walls of cathedrals and castles, and vied with stained and painted glass in their vivid hues and gleaming threads of gold and silver.

Tapestries are essentially story letters, depicting religious and allegorical subjects, historical events, pageants of the greatest splendour, sophisticated court and simple country life, vintage feasts and festivals,

essential parts of the modern high-warp, while the superb craftsmanship of a fragment found in an Egyptian tomb, woven with lotus buds and papyrus blooms in red, turquoise blue, brown and yellow, proves that tapestry weaving was in a state of high perfection fifteen centuries before the Christian era.

History and literature tell us that tapestry weaving was an important part of the education of all young girls in Greece; Homeric poems give vivid descriptions of this fascinating employment, and it is a curious fact that



VENUS AND ADONIS. Early XVIIIth Century French Tapestry

From the Collection of the late Sir George Halford

"Borders became narrower, toco curves and shells woven in shades of yellow silk imitated the carved and gilded wood of frames"

myths and legends, fairy tales and fables, heroic deeds of valour, sanguinary battles and stirring hunting scenes, as well as flowering meadows and peaceful pastorals.

From them the modern world recaptures the spirit of the past, the life of ancient times, the dress, manners and customs of bygone ages, for tapestries have left us a pictorial history of events in an era when other records were rare.

Weaving is one of the great and useful arts which mankind must have learned from Nature, either by instinct or by imitation, probably in watching the habits of birds and spiders, for the art is of such great antiquity and was so generally practised that at best its origin is conjectural.

Savage tribes have woven from time immemorial and nations of the highest civilization have competed for supremacy in the art.

The first record of tapestry weaving was an Egyptian wall painting 3,000 years B.C., which depicts two women weaving at a loom, simple in construction, but having all the

the finest examples of tapestry in those ancient times were woven, not for wall hangings, but for shrouds, as it was considered a slight to be buried without one and dishonourable not to supply one.

The pictured tapestries of ancient Greece and Rome are familiar from stories in the Iliad, the Odyssey and the Aeneid—Penelope, weaving at her loom by day, only to unravel secretly by night the shroud woven by Andromache to envelop the body of her beloved Hector; the "golden web," woven by Helen of Troy, telling the story of her tragic life, and Ovid's famous description of the weaving contest between the goddess Pallas and Arachne.

Between the tapestries of classic antiquity and the Gothic pictorial arras lies an unbridged gap of a thousand years, for during that period the art of tapestry weaving was practically lost, but in the XIVth century the craft was revived and the magnificent Gothic tapestries of the XIVth and XVth centuries, rich with gold and vibrant

TAPESTRIES OF THE PAST

with colour, woven on high-warp looms in the cities of Arras and Paris, were the most prized possessions of kings and nobles, entirely superseding the rich damasks and elaborate embroideries of the Middle Ages.

The revival of tapestry weaving coincided with the development of painting in France, for without the brilliant cartoons of the artists, the splendid arras could never have been woven. Gothic tapestries depicted most vividly the life of the French nobility and gave the most brilliant pictures of historic events.

When the princely Dukes of Orleans and Anjou were admitted into the Order of Knighthood in 1389, the King, Charles VI, celebrated the event by holding a magnificent tournament at St. Denis and later commemorated the event by having the principal scenes woven into a tapestry of the most precious materials. But of all the splendid, storied cloths woven in that century, only one set remains, the priceless Apocalypse series in the Cathedral of Angers, and of the original ninety scenes only seventy remain intact. Aside from their pictorial interest, it is the wonderful texture which distinguishes them above all other textiles, their horizontal ribs and long, slender, vertical *hachures*, which makes them especially suited to picturing richly garbed *personnages* on a grand scale.

Among the most interesting Gothic tapestries are the *verdures*, either with or without *personnages*, often described as *mille-fleurs*. Gothic *verdures* are veritable forests of flowers and foliage, with birds and little animals, resembling many XVth century Persian carpets. One of the most fascinating Gothic *verdures* is the "Lady



XVIIth CENTURY FRENCH TAPESTRY "recapturing the spirit of the past"

Collection of M. Harris and Sons



XVIIth CENTURY TAPESTRY depicting the story of "le deux Guerriers," with wide border divided into sections exquisitely worked

with the Unicorn" series, in which the richly dressed "Lady" with an attendant, is pictured in an enchanted forest, a paradise of flowers, birds and little animals guarded by the faithful Unicorn, a fabulous beast symbolic of chastity. Delightfully characteristic of Gothic tapestries are the myriads of simple field flowers in brilliant colours, the *mille-fleurs*, which star the foreground of every woven fragment, daisies, daffodils, strawberries, poppies and harebells, springing from crevices in stone, as blithely as from grassy sod or garden bed and even blooming at the feet of warriors on the field of battle.

These pictured tapestries were indispensable accessories of wealth and fashion—not only castle walls, but tents of military commanders were enriched with their magnificence, their gorgeous colours and gleaming gold glowing in the sun, giving a brilliant background for princely tournaments and stately pageants. Tapestries of the Middle Ages were borderless, but were edged with a narrow tape or galloon woven in some unobtrusive colour, which served the dual purpose of finishing the fabric and giving a substantial edge for hanging the pictured arras. In the early Gothic period there were but a few borders, but captions in old French lettering

were woven at the top and in Latin at the base. These were followed by narrow bands of grapes and berries in tiny clusters tied occasionally with a knot of ribbon, enclosed between lines of galloon.

Later borders became wider, blossoms larger, and apples, pears and even vegetables replaced the smaller fruits. Fragments of slender columns also appeared in Gothic borders and during the Renaissance these were developed until no more beautiful frame can be imagined than the garlanded and twisted columns in the Rubens series and the superb shafts in Lebrun's "Royal Residences," woven at the Gobelins under Louis XIV. Raphael and many of the lesser artists delighted in devising borders often a ft. wide, dividing them into squares and oblongs, each framing a scene often of enough importance to serve as the model for the central picture of a hanging.

In the time of Louis XV borders became narrower, rococo curves and shells woven in shades of yellow silk imitated the carved and gilded wood of other frames.

When Arras was conquered by Louis XI the tapestry industry was ruined and many of the weavers fled to Brussels, where, at the Gobelins were woven those magnificent compositions associated with the personality of Louis XIV, picturing "The Story of the King," and the "Royal Residences," by Lebrun. Of all the XVIIIth century Gobelin tapestries, the "Don Quixote" series, woven from cartoons by Charles Coypel, was most admired and most often reproduced.

Ranking in beauty with the Gothic are the tapestries woven at Beauvais in the XVIIIth century from cartoons by François Boucher, whose famous designs supplied the weavers for many years. The "Story of Psyche," for which his beautiful wife was the model, established his fame, and this was followed by the "Loves of the Gods" and many other well-known tapestries. Under the Regency, during the childhood of Louis XV, the huge apartments of Louis XIV were divided into smaller rooms with lowered ceilings and beautifully carved walls, which left no place for magnificent tapestries, and their use was soon restricted to daintily designed and delicately woven screens and furniture coverings, the finest being a set of twenty designed by Boucher and woven at the Gobelins for Mme de Pompadour, but most of them were woven at Beauvais from exquisite cartoons by Boucher and Oudry, whose illustrations of La Fontaine's Fables were very popular.

English tapestry works were established at Mortlake in 1619, with weavers from Flanders, who produced tapestries of rare beauty and texture, and the industry flourished for many years until discontinued for lack of funds. Later John Vanderbanc, who had charge of the



A GOBELINS TAPESTRY depicting the Capture of the Town of Wartzien by Charles V, Prince of Lorraine

"Mille-fleurs star the foreground, even blooming at the feet of Warriors"

royal collection of tapestries, established an atelier in Queen Street, Soho, where he wove a rare and unusual group of tapestries with Oriental scenes inspired by Chinese lacquer.

THE FOUR SEASONS

A correspondent writes: It is curious that the June APOLLO should contain an article and full-page photographs of the figures of the four Seasons, since I happen to have such a set of figures in my possession, but they do not appear to have any mark on them. There are only slight differences in form and colour. These figures belonged at one time to my great-grandmother. They are, according to family tradition, "about 100 years old" and "Chelsea China." Do you think these would be "good old copies"?

A copy of the February, 1943, issue of APOLLO is earnestly required by a reader who is anxious to preserve an otherwise unbroken series; a good price will be paid for a second-hand copy in good condition, and anyone willing to part with their copy is invited to write to the Editor, APOLLO, Mundesley.

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

FURNITURE

BY JOHN ELTON

ENGLISH FURNITURE AT STREATHAM LODGE

THERE is a representative collection of English furniture of the late XVIIth and XVIIIth centuries at Hotspurs, at Streatham Lodge (a large and dignified XVIIth century house), Sheen Road, Richmond, but in addition there are some noticeable pieces, and specimens with unusual features. Oak furniture is in a minority, but among late XVIIth century examples is an early bookcase in oak from Smithills Hall, Lancashire, an interesting instance of the combination of desk and bookcase, which is provided with ledges on the sloping front of the desk, to support volumes taken from the glazed and shelved upper stage. The bookcase is of great width, and the desk is divided into two sections. There are two examples of the refined use of marquetry and veneer in the reign of William III, a small card table and a bureau in two stages. The bureau (Fig. I) is veneered with burr walnut of a rich colour; the upper stage is enclosed by a single door, framing a glass, originally silvered, and bordered with a moulding with a shaped head. The lower stage is fitted with drawers and a desk; the brass ring handles are contemporary. This piece is beautifully finished; there is a candle slide immediately above the desk, and an unusual feature is the pull-out slide, which is incorporated in the waist moulding, and which is veneered and cross-banded. The card table (Fig. III) is one of the rare group of tables made for "The Royall and delightful game of Picquet," which is played by two persons with a pack of thirty-two cards. The whole surface (except for the upper face of the folding top) is marquetry, and the design of the flaps (Fig. IV) with its combination of five foliate scrolls and broad strapwork, is reminiscent of some marquetry furniture of this reign at Windsor Castle. The top is edged by a border of sand-burnt foliage; and there is a small drawer for cards or counters.

Also of this period is a long-case clock with a three-months' striking movement by Daniel Quare, after the death of Tompion, the foremost of English horologists.



Fig. I. A fine example of the refined use of marquetry and veneer. William III



Fig. II. Mahogany Stool. Reminiscent in design of Ladies' Dressing Stools

The front glass of the hood slides up through the hood to allow winding; the case is veneered with walnut of a rich colour.

A little later in date is a chimney mirror framed in gilt gesso delicately carved with low-relief detail and bordered with nulling. The spandrel corners are freely carved in the wood with a fluted shell and leaves which overlap the landscape of the Dutch school, which is enclosed in the larger upper section of the frame—a device for avoiding the high cost of mirror glass. Though decorative pictures were frequently framed in mirrors in the XVIIIth century, genuine examples are rarely found to-day. The three bevelled mirror plates are original. Also of early XVIIIth century date is a six-fold screen covered with a continuous representation of a battle scene



Fig. III. One of the rare group of tables made for the "ROYALL and DELIGHTFUL GAME OF PICQUET"



Fig. IV. Top of card table, reminiscent of marquetry furniture at Windsor Castle

in woodland country. The campaign is said to be that of Marlborough in the Low Countries during Queen Anne's reign. An oak table with its octagonal top of ebonized wood is an interesting instance of the early introduction of bone and mother-of-pearl inlay, which is characteristic of the second half of the XVIIth century. The inlay of the table-top consists of roughly chopped-in pieces of mother-of-pearl; and the oak base was doubtless made to match the top in Charles II's reign. The walnut bureau (Fig. V) is an instance of the high decorative value of richly figured veneer when applied to large surfaces such as the desk flap and drawer fronts. Here the veneer is reversed on either side of a central line, which exhibits the marble-like streaks and contrasts of this remarkable piece. There is also a considerable quantity of middle and late Georgian furniture at Streatham Lodge. Among mahogany pieces is a well-carved stool with a dipped seat, having cabriole legs connected by stretches, and terminating in volutes. This is reminiscent in design of plates entitled Ladies' Dressing Stools in Ince and Mayhew's "Household Furniture" (Fig. II). An instance of the finish and refined craftsmanship of this period is an oval knee-hole dressing table which, when the top is closed, resembles a writing bureau. It is fitted with drawers and veneered with mahogany of bright figure. The interior is fitted with a framed mirror, and a variety of racks and compartments, and with boxes with cross-banded lids for storing the complex array of powder, patches, paint and perfumes, brushes and combs requisite for the toilet. The XVIIIth century's close is represented by a charming

writing-table of faded rosewood, bearing inside the drawer the maker's label, John Maclean, Upper Marylebone St., a subscriber to T. Sheraton's *Cabinet Dictionary*, 1803.



Fig. V. An instance of the high decorative value of richly figured veneer applied to large surfaces

AN ANNIVERSARY EXHIBITION AT Messrs. M. HARRIS & SONS, LTD.

THE firm of M. Harris & Sons, Ltd., which was established in 1868 and has flourished throughout five reigns, held a commemorative exhibition in a section of their galleries in New Oxford Street. The majority of the objects shown dated from the XVIIIth century.

Among early furniture of this period is a card table, veneered with laburnum wood, which has a striking contrast between its pale sapwood and dark heartwood.

The makers of barometer cases in the early XVIIIth century seem to have been influenced by the forms of long case-clocks, and in this collection is a pendant wheel barometer, bearing the name of its maker, John Hallifax, of Barnsley, which has the appearance of a miniature walnut clock case with a square dial and arched top. Cases of closely similar type have the maker's name, George Hallifax, Doncaster, another Yorkshire barometer maker.

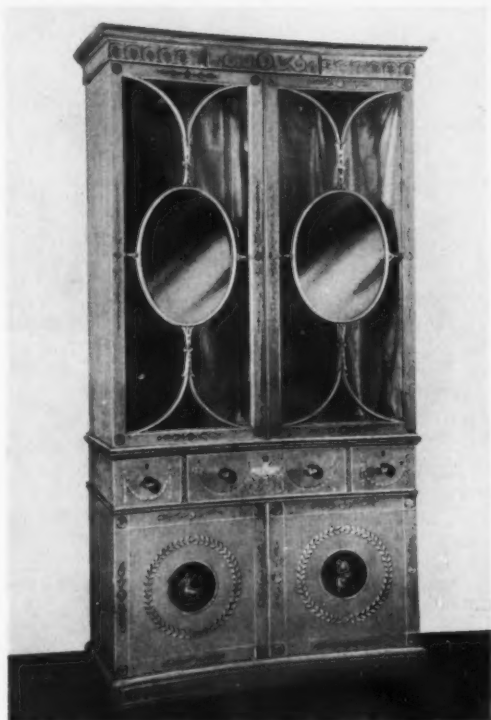


Fig. II. Painted Cabinet of the period when furniture makers escaped from the limited palette of natural woods. Circa 1785

There are some fine mahogany pieces of the "Director" period, among them a chest of drawers with a folding top, distinguished by the fine quality of the gilt brass lifting handles and combined handles and escutcheons; the short cabriole feet are carved with acanthus foliage, and the mouldings carved. A bureau of the well-known early XVIIIth century form with desk above and lower portion composed of three long and



Fig. I. One of a fine pair of Wine Coolers enriched with gilt metal bands and mounts



Fig. III. A favourite piece of war furniture of the "Director" period, showing porcelain to advantage

two short drawers shows unusual variants in its decoration; the desk flap being parquetté and a band of fretted ornament applied immediately below it; the drawers are edged with a small beading, and the desk fittings are nicely finished.

A favourite piece of wall-furniture of the "Director" period is the shelved stand or cabinet for the display of china, usually protected by glazed or traceried doors. In the mahogany stand (Fig. III) the structure shows the collection of English porcelain figures to advantage. The top is surmounted by a light fretwork gallery; the cupboard doors are traceried; the legs of the stand carved with a lattice. Latticing is also used, but in a bolder form, in the small breakfast table with hinged flaps, where the space between the top and the shelf is enclosed on three sides by repeated quatrefoils. Also of this period is a serpentine-fronted commode japanned with a design in gold on a black ground and mounted with gilt brass frieze mounts of fine quality. The piece is surmounted by a marble slab. Among mahogany furniture is a fine octagonal dining table, resting on carved cabriole legs, and having the narrow apron below the frieze scalloped and carved. In this collection there is also a fine pair of oval wine coolers of mahogany, enriched with gilt metal bands and mounts and resting on slender cabriole feet, which are very similar to another pair of the "Director" type (Fig. I).

There is also a group of late Georgian painted furniture, a period when furniture makers escaped from the limited palette of natural woods by introducing painted grounds and also pictorial insets and medallions, painted by minor artists from contemporary engravings. A cabinet is painted pea-green, with classical detail in buff, and the cupboard doors and the lower stage centre in single female figures in monochrome. The upper stage, which is glazed, has an oval mirror plate in the centre of each door (Fig. II). The same care of lightness in colour schemes led to what Hepplewhite terms the "new



A piece possessing the grace and refinement bestowed by a skilled design

and very elegant fashion" of japanning seat-furniture. The set of shield-backed chairs are examples of this graceful decoration upon the legs, arms and back, of which the splat is painted with floral detail and a knot of ribbon.

CHARLES AND NELL VYSE

(Continued from page 14)

series of experiments and analytical investigations, and eventually ascertained the origin of the beautiful blue colour used by the Chinese on some of their early and most sought-after pottery. It had always been attributed by the Museum and other authorities to the use of copper in the glaze, but the Vyses proved that this was an error, and that iron was the factor which produced this beautiful colouring. This was an important discovery, and compensated them for their untiring efforts.

The late Mr. George Eumorfopoulos, a neighbour of theirs at Cheyne Walk, was especially interested in their experiments, and was always ready to help them by encouraging them to view and handle his fine collection of Chinese and other pottery.

He visited their studio in Cheyne Row frequently, and on one occasion was so excited on the opening of a trial kiln and so eager to inspect the latest test pieces that he could not wait for them to cool sufficiently to be handled with comfort as they were taken quite hot from the kiln.

Gas is used for the firing. Charles invented and patented an improved burner by which stoneware temperature was obtained with great saving of gas consumption.

Since the Cheyne Row Studio was damaged in one of the severe air raids on Chelsea in 1940, the Vyses have left London. Charles became the modelling and pottery instructor at the School of Art at Farnham, Surrey. One of his young pupils, Miss Pamela Ascherson, won the Royal College of Art Gold Medal in 1942 for modelling and pottery. They have produced a very remarkable and representative series of finely designed and perfectly executed specimens of modern pottery which have established their reputation at home and abroad.

A PEWTER COLLECTOR'S PROBLEM

(Continued from page 20)

In a final effort to completely solve a difficult problem, I enquired from the advisory architect to the building whether the Churchwardens' accounts for 1714 showed an expenditure on pewter plates and thus complete the evidence, but here the research has come to a temporary halt, for the Vicar is with the Fighting Forces and the whereabouts of the church accounts unknown.

And thus, whilst circumstantial evidence strongly point to the plates having been made for Chelsea Old Church, there is no positive proof. But it appears certain that that building should hold the field—as Mr. Godfrey fitly puts it—until any more likely claimant can be found.

SALE ROOM PRICES

CHRISTIE'S will be holding a most interesting Sale, from August 9 to 16, of the contents of Hall Place, Bexley, the residence of the late May, Countess of Limerick. Lasting over eight days, it includes a wonderful collection of oak furniture, principally of the Tudor and Jacobean periods. By her will the major portion of the sale is bequeathed for the Restoration of Coventry Cathedral.

May 19. 43, Charles Street, KNIGHT, FRANK AND RUTLEY: set of eight Adam design mahogany dining chairs, £225; picture of a lady by S. Netscher, £240; Sheraton mahogany serpentine front chest, £160; grandfather clock by Joseph Saer, £110; Georgian pedestal writing table, £108; Georgian mahogany breakfast bookcase, £95; Chippendale side table, £95; pair Wm. and Mary high back chairs, £84; pair Chas. I high back chairs, £80.

May 21. Pictures and Drawings, CHRISTIE'S: The Sea Birds' Resting Place, Peter Graham, £121; The Ploughman Homeward Plods His Weary Way, Leader, £105; Head of Monsieur Gerardot, Ed. Manet, £168; A View at Antibes, E. Boudin, 1893, £115; A Frozen Riverscene with numerous Peasants, sleighs and Booth on the ice, J. Van Goyen, £630.

May 27. Decorative Furniture and Tapestry, the property of Mrs. E. C. Tennyson-D'Eyncourt, removed from Bayons Manor, Tealby, Lincoln, and from other sources, CHRISTIE'S: three Hepplewhite mahogany armchairs with beaded borders and oval backs carved with rosettes, £131; four Hepplewhite mahogany chairs, with shield-shaped backs carved with Prince of Wales plumes and drapery festoons, £52; pair Hepplewhite mahogany card-tables of serpentine shape, the border carved with foliage on cabriole legs, £131; Chippendale mahogany side table, carved with a mask, and frieze on scroll foliage on cabriole legs, carved with eagle's heads and foliage, and ball-and-claw feet, £131; Dutch marquetry stool, with cabriole legs inlaid with foliage and a monogram on walnut ground, the top covered with tapestry cloth, £95; Chippendale mahogany settee, with double back pierced with scroll work and carved with rosettes and foliage on carved cabriole legs and scroll feet, £58; old English walnut cabinet with folding doors at the top, mounted with panels of looking-glass and enclosing drawers lacquered with Chinese landscapes and figures, drawer in the centre forming secretaire and three drawers below, £73; three panels of Florentine needlework, £294; old English dinner service with flowers and foliage in red, blue, and gold in the oriental taste, £82; another service similar, £147; twelve French walnut chairs with low backs carved with pomegranates and foliage on spirally turned legs and stretchers, the seats covered with velvet, XVIIth century, £100; suite of Regency furniture painted with medallions of children in grisaille and gilt with key pattern on black ground, six arms and six single, £94; six Venetian fauteuils of Louis XV design, the frameworks carved with foliage, £152; suite of Louis XV furniture with gilt framework carved with flowers, the seats and backs covered with yellow silk brocade, a settee and seventeen armchairs, £105; Louis XV marquetry commode, with two drawers inlaid with flowers on tulipwood surmounted with a veined red marble slab, stamped A. J. Roesel, ME, £102; set of four panels of Mortlake tapestry woven with scenes from Roman history in narrow borders woven with tulips and other flowers and strapwork cartouches on brown ground consisting of an oblong panel 8 ft. 10 in. high by 15 ft. wide; another 9 ft. and 15 ft. 10 in. wide, third 8 ft. by 10 ft. wide, and the fourth 8 ft. 9 in. by 8 ft. 4 in. wide, £630; a panel of Brussels tapestry woven with Venus and Adonis on a balcony in narrow border of flowers, 9 ft. 3 in. by 8 ft. 2 in. wide, XVIIth century, £131; and last, but not least, a very fine panel of Flemish tapestry woven with a coronation scene, the border at the top woven with a mask, small figures and arabesques on red ground 10 ft. by 15 ft. 9 in. wide, £136. The total sale realized £5,700.

June 2 and 3. Furniture, Porcelain and Glass, all from the wonderful Collection of Antiques of the late Colonel R. F. Ratcliff, C.M.G., of Newton Park, Burton-on-Trent, CHRISTIE'S: Worcester—pair of hexagonal vases and covers, 11 in., £262; large jug, apple-green, 11½ in., £157; pair large jugs, apple-green ground, 11½ in., £220; jug, somewhat similar, 11½ in., £157; pair octagonal beakers, 16 in., £115. Chippendale—eight chairs and two arms, £189; mahogany writing-table, 3 ft. 7 in., £89; centre table, 33 in., £57; octagonal table with pierced galley, £105; dining table, with octagonal top, £483; library table, serpentine shape, £483; settee and four chairs, designed in the

Chinese taste, £483; mahogany armchair, £94; another large, £68; another one, but exceptionally uncommon, very fine specimen of the period, £162; cabinet, with folding glass doors, £105. Georgian mahogany large-winged bookcase, 12 ft., £116; Chippendale show cabinet, £157; another, £441; a smaller winged show cabinet, £325. Glass—wine glass engraved with a rose, and "Audentior ibo," £75; the Ravenscroft Goblet, the bowl moulded with honeycomb pattern, on fluted stem with beaded bosses and the seal of the Raven's Head on fluted spreading foot, exceptionally rare glass, £651; large goblet on baluster stem and another with moulded foot, £46; two goblets on spiral stems, £50; sweetmeat glasses, three, doves and foliage, flowers and cupids and ivy leaves, £50; interesting collection of ninety-seven wine bottles, some bearing seals, £94. The sale came to nearly £11,000.

June 9 and 10. This fine old English silver, the property of the late Colonel R. F. Ratcliff, C.M.G., and other collectors, which was particularly referred to in our last issue, actually realized over £25,000; it will be a long time before such a number of rare pieces are again sold on the same day. Sold at Derby House, now occupied by CHRISTIE'S, there was naturally a very representative company present. Queen Anne plain octagonal dredger, 1708, £145; four oval-shaped entrée dishes, by Daniel Smith and Robert Sharp, 1771, £130; pair small trencher salt cellars, Arthur Dickens, £62; pair circular faceted salt cellars, Henry Daniel, Dublin, 1715, £82; pair Irish circular trencher salts, Dublin, 1717, £130; set of four Queen Anne plain circular trencher salts, John Cole, 1706, £255; pair like the preceding, David Willaume, 1704, £88; four circular salts, John Hamilton, Dublin, 1729, £145; set of three Geo. I casters, C. Adam, 1717, £115; pair Queen Anne casters, Francis Garthorne, 1704, £80; pair octagonal casters and a tea caddy *en suite*, 1713-18, £160; pair plain square waiters, by Paul Crespin, 1741, £180; Geo. I circular dish with the arms of Douglas, Earls of Forfar, 1714, £280; Scottish plain Quaigh, James Tate, Edinburgh, 1719, £160; Chas. II porringer, 1680, £50; James II plain tankard, 1685, £205; another by Benjamin Pyne, 1688, £160; pair Chas. II silver-gilt scent bottles, maker's mark three storks, £125; Chas. I sweetmeat dish, W. Maunday, 1630, £110; another, 1631, £120; pair Scottish tankards and covers, with corded borders and flat covers surmounted by lion thumbpieces, 7 in., James Cockburne, Edinburgh, 1685, £1,800; Commonwealth wine cup, 1653, maker's mark "M" with mullet in a heart, £100; Chas. II wine cup, maker's mark E. C., 1677, £805; Chas. I beaker, W. Maunday, 1631, £135; Commonwealth beaker, maker's mark "DG" with an anchor between, 1655, £180; Chas. II plain goblet, £205; Elizabethan chalice and paten, 1571, with maker's mark, 1563, a stag's head, £170; Elizabethan cup, 1561, maker's mark "S" within a sun in splendour, £500; Chas. I goblet, with V-shaped bowl, 1641, £300; Commonwealth porringer, 1658, £145; Elizabethan beaker, 1586-1647, £420; Elizabethan goblet, 1570, £230; Chas. I goblet, with V-shaped bowl, 1635, £320; Elizabethan silver-gilt tazza, 1579, maker's mark, a hand grasping a hammer between the letters HC, £1,050; Elizabethan bell salt, 1599, £500; James I silver-gilt goblet, 1611, maker's mark "AB," 1611, £350; James I silver-gilt steeple cup and cover, 1613, maker's mark "RM," £750; Chas. II silver-gilt toilet set, the whole service engraved with the monogram "GB" and a ducal coronet, £920; Russian toilet service, 1839, made to the order of the Hereditary Grand Duke Alexander, afterwards Emperor Alexander II, £1,800; Chas. II beaker, 1672, maker's mark "RD," £90; Chas. II silver-gilt porringer and cover, maker's mark "SL," 1684, £310; tea kettle, 1735, A. Courtauld, £410; Geo. I coffee pot, F. Plymley, 1715, £140; Queen Anne helmet-shaped ewer, by Rober Cooper, 1703, with fluted border, 1735, £400; silver-gilt cup and cover, Mathew Cooper, 1730, £115; Henry VII apostle spoon, 1507, the maker's mark an animal, £340; set of four James I apostle spoons, 1609, £125; set of thirteen apostle spoons, 1607-1610, various maker's marks, £1,000; an Edward IV spoon with spiral cone top, 1481, £1,300; Elizabethan one, with baluster top, 1560, with maker's mark, a bird's claw, £80; six James II rat-tailed spoons with shield top handles moulded with scrolls, 1685, maker's mark "TZ," 1685, £155; two Queen Anne tapersticks, 1709-10, £65; pair oblong gadrooned entrée dishes, Robert Salmon, 1789, £95; Queen Anne plain tankard, William Mathew, 1706, £95; another, J. Elston, Exeter, 1702, £95; Chas. II porringer, 1672, £100; Commonwealth goblet, 1653, maker's mark "M," £360; Chas. II goblet, 1681, maker's mark "IS," £120; pair commonwealth large goblets, 1653, £800; set of three tigerware jugs, 1576, maker's mark "WC," £255.



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OPPORTUNITY TO
SEE ANYTHING
BEAUTIFUL

BEAUTY IS GOD'S
HANDWRITING

Charles Kingsley

A Famille Verte Beaker
enamelled with flowers in a
mountainous landscape, and
panels of emblems on the
shoulder in a coral diaper
ground. K'ang Hsi, 1661-
1722. 30 ins. high.



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